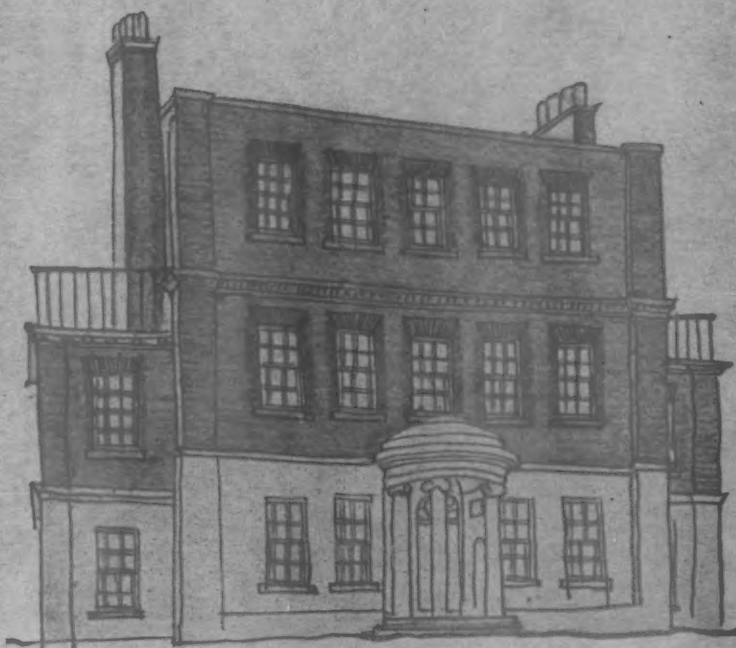


SEP 21 1925

# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



Petersham House.  
*From a Pencil Drawing by P. M. Stratton.*

*Two Shillings & Sixpence Net.*

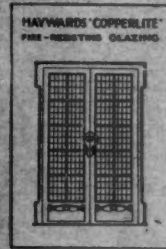
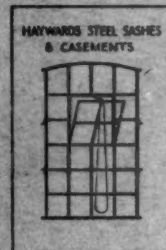
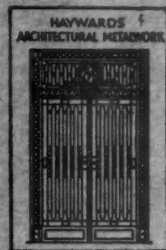
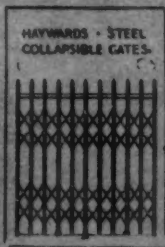
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Plate I.

September 1925.

BRISTOL UNIVERSITY.  
Oatley and Lawrence, Architects.



# ✓ Bristol University.

The New Main Buildings.

Designed by Oatley and Lawrence.



BRISTOL UNIVERSITY.

FOR the last decade, almost unknown to the public outside Bristol, the creation of a fine modern university building has been in progress. This great civic and national benefaction owes its origin to the generosity of Sir George A. Wills and the late Mr. Henry Herbert Wills, sons of Mr. H. O. Wills, the founder of the university. Thus Bristol carries on her tradition of grateful citizenship, which has given her many fine buildings in the past.

The original design was made in 1912. In three weeks, working at night only, Sir George Oatley produced two schemes, one in the Gothic tradition, and the other on classic lines. The former was chosen, and so definite was the architect's idea that this first design was developed practically without alteration.

Before describing the building in detail it would be as well to state the problem which faced the architect.

The site, somewhat limited for its purpose, is at the top of a hill, the summit of Park Street, and has a frontage of 278 ft. to Queen's Road, a main artery between Bristol and Clifton. The depth northwards is 292 ft., in which direction the ground rises rapidly to a terrace, where the older buildings of the university stand. The western boundary of the site is formed by the Art Gallery, a modern building with a heavy classic wing adjoining the boundary. On the east is private property, with no access to the site. Effective communication had to be established between the old university buildings, at the higher level, and the new group. Access from the new buildings to the Art Gallery on the west was required so that the two establishments could be linked up for special functions.

The group of buildings to be placed on this site was to comprise the administrative, reception, and senatorial quarters, while the faculty of arts required accommodation for a library, class and lecture rooms, lecture theatre, and professors' rooms. A medical library and other accommodation were also necessary, and, in addition to these, some fifty rooms were needed.

The site, despite its somewhat restricted size, undoubtedly offered dramatic possibilities for architectural treatment. The two chief architectural ideas which dominate the composition are obviously the work of a mind inspired by the potentialities and exigencies of the site. Firstly, the placing of the great tower as near as possible to the street frontage, not only to convey the full impression of its height, but to serve as a climax to Park Street; and, secondly, the expression of the rising ground by means of the parallel straight flights of stairs running axially with the main entrance and leading to the principal floor, which is at an intermediate level between Queen's Road and the terrace on which the old buildings stand.

The lack of breadth in the site, and the necessity of carrying up parts of the building many floors in order to obtain as



THE ENTRANCE HALL.





THE TOWER.

The tower, which dominates the University, is 57 ft. 6 in. square at the lower stage, and rises to a height of just over 200 ft. It contains the Entrance Hall lit by three great windows, above which can be seen the carved and coloured shields mentioned on page 90.





THE ENTRANCE HALL.

A view from the top of one of the staircases seen in the illustration on page 85, looking towards the entrance and the south window.



THE ROOF OF THE ENTRANCE HALL.

This imposing south window, which faces the main staircase, introduces a fine blaze of colour, with its magnificent glass. The design, which is heraldic in motive, radiates through the tracery, and strikes exactly the right civic note where tradition would have prompted a more ecclesiastic treatment. Viewed from the top of the staircase, with the sun shining through the rich reds, browns, and yellows, this window focuses the attention in a most arresting manner. This founder's window was designed and executed by Mr. Arnold Robinson, A.R.W.A., a Bristol artist, in his studios locally.

On the left of the entrance hall a corridor leads to a secondary entrance for less ceremonial use, and to cloak-rooms, so arranged as to keep a free circulation. Between the two flights of stairs a corridor 12 ft. wide leads to the registrar's department and administrative offices, the medical library, and some of the lecture- and class-rooms.

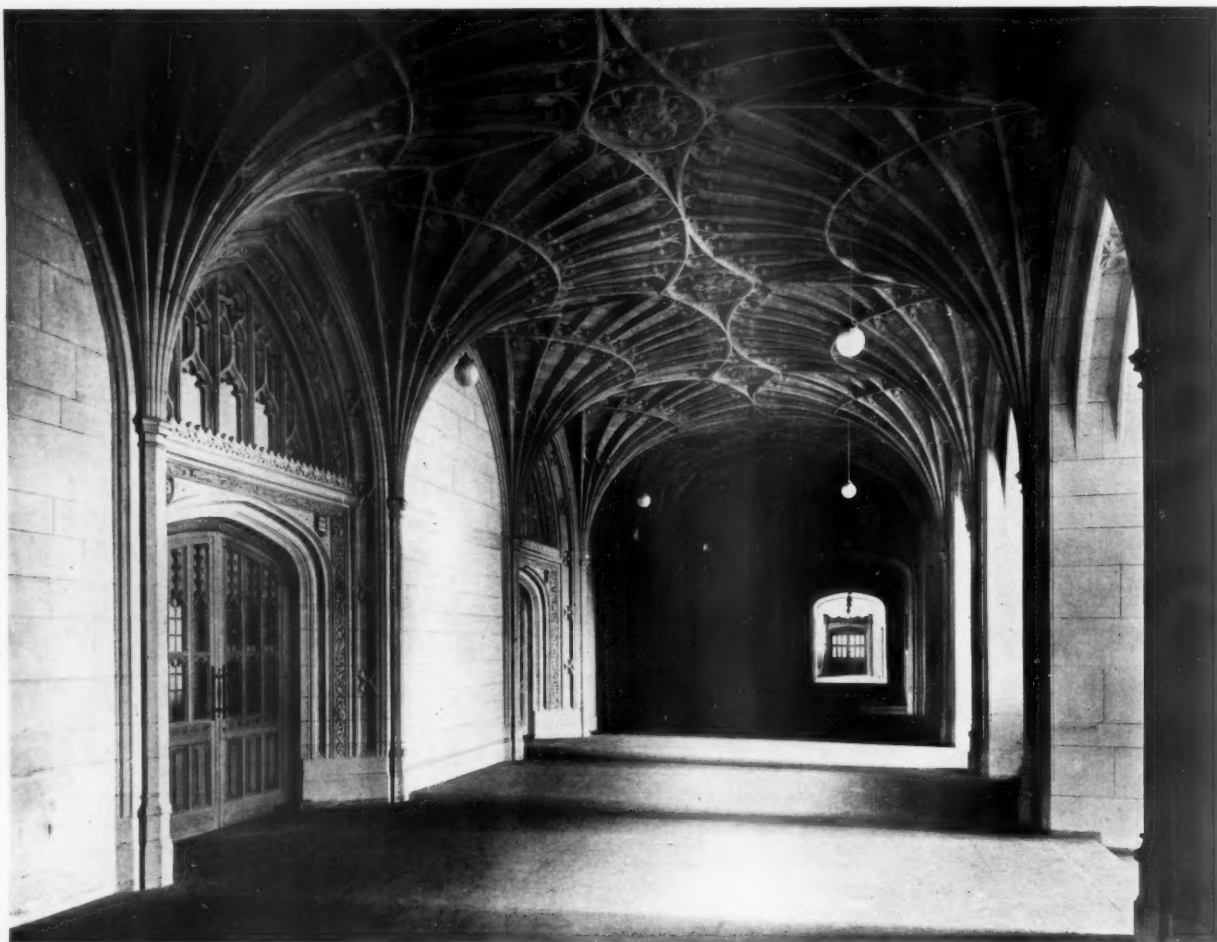
The predominant impression is one of verticality, while a strong sense of direction is given by the shape of the hall and the direct line of the staircase.

At the head of the stairways is a crush hall, 20 ft. wide and 78 ft. long, forming the basis of the cross axis of the design. This axis continues to the east through a corridor leading direct to the arts library, which is placed parallel to the main axis, and thus forms the eastern wing of the forecourt as viewed from Queen's Road. Off this corridor to the south are the vice-chancellor's rooms, a committee-room, and the librarian's room, while on the north side is the Council Chamber, flanked on one side by a waiting-room, and on the

other by the staircase leading to the upper floors. To the west this axis leads through a corridor to the art gallery adjoining the site, and off the corridor to the south is the reception-room, with its ante-room leading back to the crush hall, an arrangement which on ceremonial occasions might tend to confusion of circulation. But in a problem of this magnitude, where the boundaries are limited, some elements must suffer in order to maintain the ascendancy of the predominant idea. In this case direct access from the grand staircase through the crush hall to the great hall was obviously the chief point of the "parti." Indeed, the fine contrast of scale and direction between the entrance hall and the crush hall at the top of the stairs and the direct approach on the main axis across the low vaulted crush hall into the great hall with its hammer-beam roof are the key to the architectural conception.

The great hall, 100 ft. long and 50 ft. wide, consists of six bays, with a recess at each end of the hall, one containing galleries and the other raised seats for the senate. The hall is lit by large windows in each bay on either side, and covered with a hammer-beam roof of English oak, ceiled at collar level. This roof is reinforced. A corridor on either side of the hall leads straight from the crush hall to the old buildings on the north, and gives the necessary exit facilities without disturbing the circulation.

The Council Chamber, on plan, is nine-sided, eight sides forming part of a twelve-sided figure, and the ninth kept flat as a backing for the dais and treated with coloured stone shields bearing the arms of the benefactors. The room is



THE CRUSH HALL.

Leading direct from the staircase on the right of the photograph to the Great Hall, on the left. The crush hall is 20 feet wide and 78 feet long.

stone-vaulted, with a top light showing the form of the complete polygon.

The library, which is 101 ft. long by 34 ft. wide and 31 ft. high, is designed in two stories, with a central gangway forming the "well." The bookcases on each floor are arranged between the windows to form alcoves. The ceiling of this room is an original piece of decorative plasterwork. Underneath the arts library, and corresponding to it in shape, is the medical library; and below this again are the rooms of the Medico-Chirurgical Society.

The basement also houses the book stores, a few offices, and the heating plant. The upper floors of the building are occupied by professors' rooms and further lecture and classrooms, all in connection with the Faculty of Arts. An electric lift placed centrally provides vertical communication.

The libraries and book stores are served separately by a special electric lift.

Externally the treatment may be described as a free version of the perpendicular—a style linked by association to collegiate design.

There is a playful vigour in much of the carving, the gargoyles caricaturing certain professors being typical of this spirit.

The tower, which is a dominating landmark of the neighbourhood, is 57 ft. 6 in. square at the lower stage, and rises to a height of over 200 ft. from the pavement. Its lower

story, or base, is occupied on the Queen's Road front by the principal entrance; above this on three sides are the great windows lighting the entrance hall. Immediately below the string course which divides this story from the one above, are placed nine carved and coloured shields with coats of arms upon them, three on each of the three exposed faces. This admirable introduction of a colour note has caused a great deal of interest and controversy. The shields, at present, tend to break the rhythm as the tower is surveyed from base to summit, but no doubt the mellowing of time will soften the effect.

Above the next story the tower becomes octagonal and forms the belfry. The window openings here are unglazed. The effect thereby created being that of a delightful play of light seen through dark. The transition from the square to the octagon is achieved by carrying the angle buttresses up and finishing them with uncrocketed pinnacles—rather a delicate echo of the Tom Tower at Oxford.

As has been already stated this tower forms a climax to the vista of Park Street. Looking up from College Green one sees the fine massing and silhouette at their best.

Park Street still keeps its dignified eighteenth-century unity and skyline despite the mutilation of the lower stories by shopkeepers, and thus serves as an admirable frame for this beautiful tower when viewed from below.

G. D. GORDON HAKE.

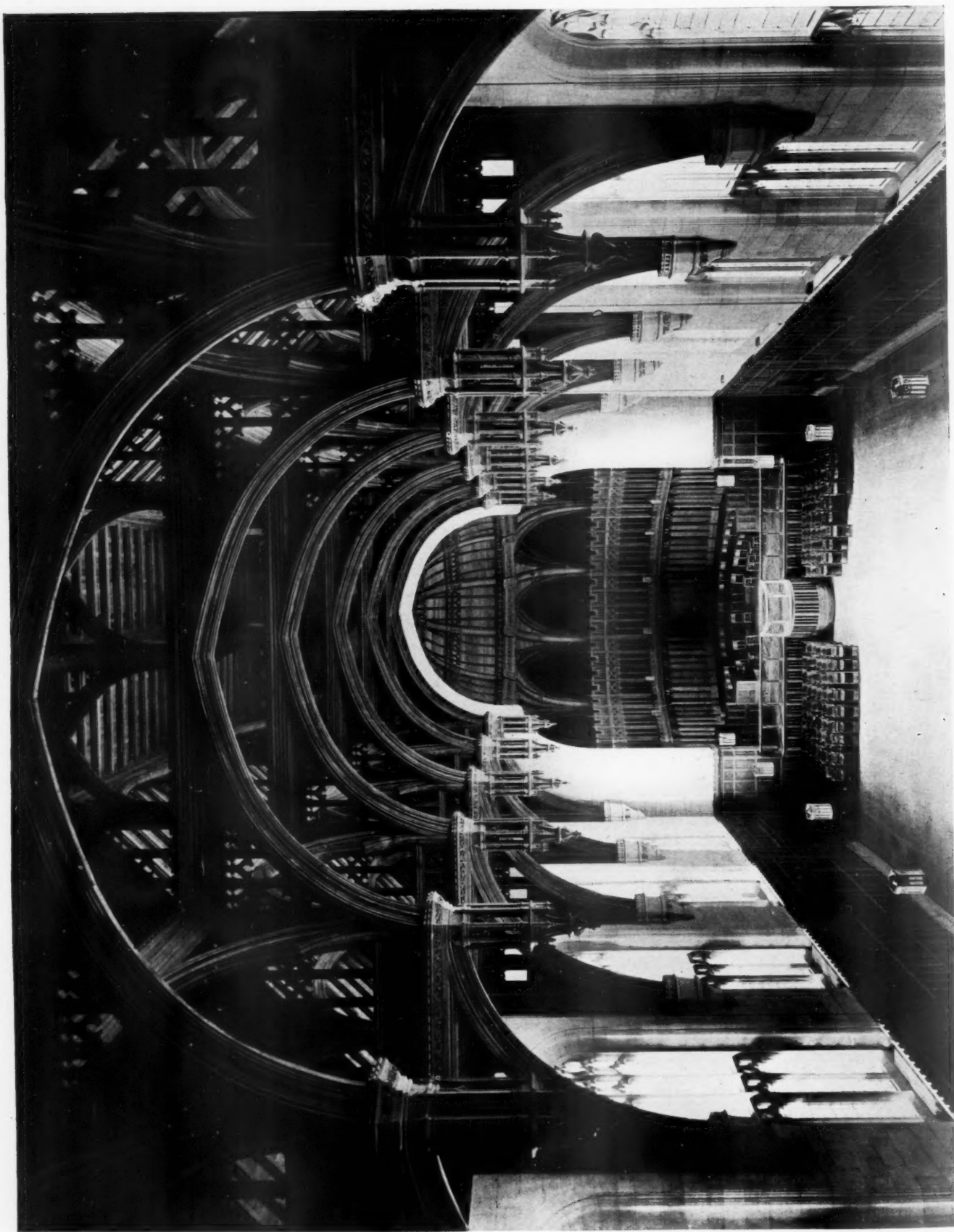




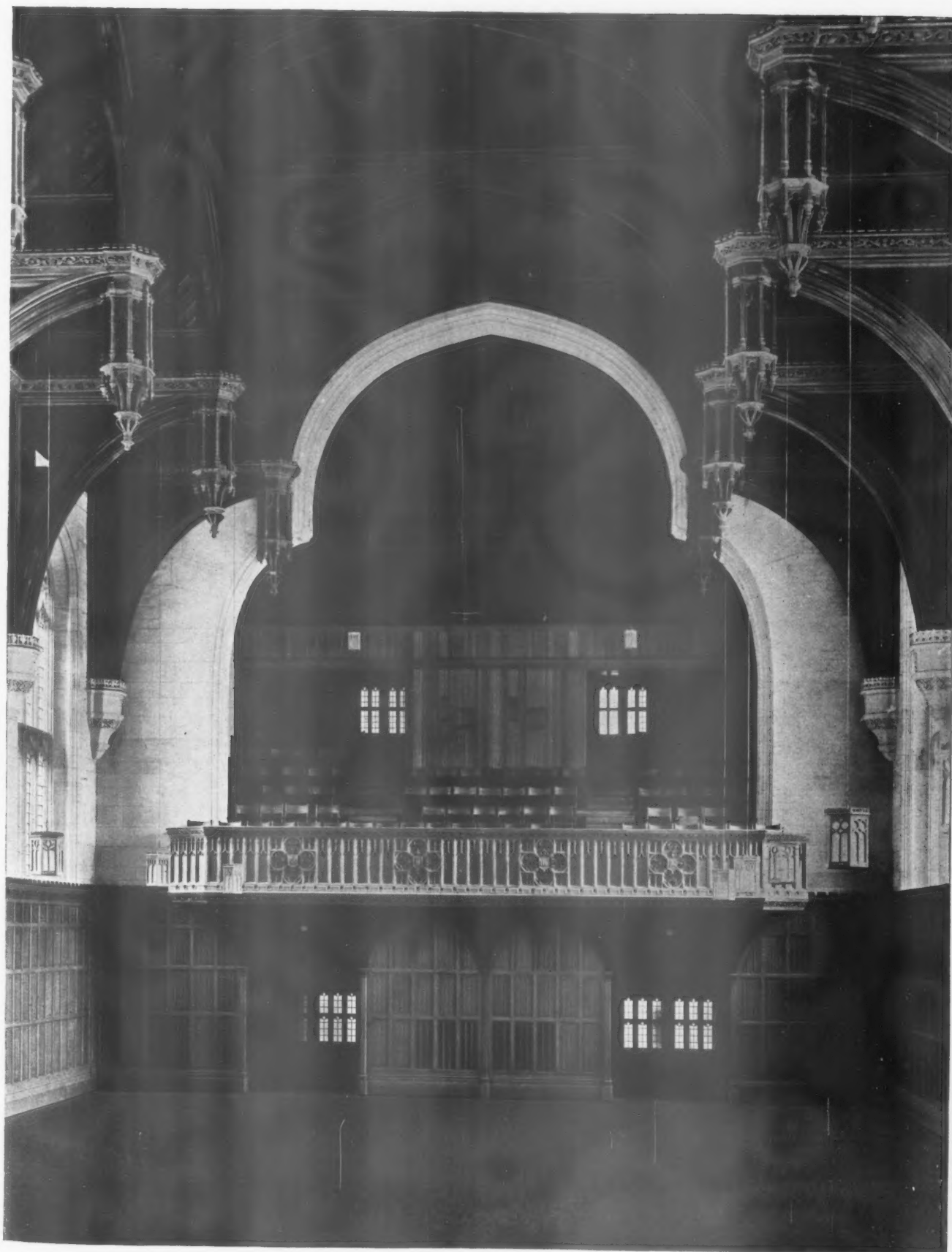
THE RECEPTION ROOM.



THE ARTS LIBRARY.



THE GREAT HALL.



THE GREAT HALL.



## The Adam Room, Wembley, 1925.



THE Adam Room at Wembley this year has been designed to give an idea of the interior architecture of the most famous architect of the last half of the eighteenth century, at a date, as near as may be, at the midpoint of his great career (1758-1792). The Adam Room is not a copy of any particular interior, but represents the way in which a given room, of the fixed dimensions of 24 ft. wide by 36 ft. long and 15 ft. high, may be treated in accordance with his ideas of proportion, decoration, and colour.

In Robert Adam's work everything was brought into the general scheme, down to the most minute finishings, and, in order to aid in producing the right effect, five figures are here introduced, clothed in the appropriate costumes of the period. The presence of Dr. Johnson and his friends recalls also many associations. David Garrick is believed to have been one of Robert Adam's earliest friends in London, and at this period he was his actual neighbour in the Adelphi Terrace. Robert Adam had reconstructed Drury Lane Theatre just before the actor's retirement, and the approximate date of this Adam interior coincides with Garrick's death in 1779.

Fanny Burney, the author of the celebrated novel, "Evelina," a fascinating picture of the times, was acquainted with Robert Adam, and mentions him with special praise in her "Diary." Mrs. Thrale, the other lady present, visited Kedleston with Dr. Johnson, and must have seen many other examples of Adam's work. Johnson and Boswell were together at Luton, a most famous work by the great architect, where the sage was entirely delighted with the magnificent library. It will be seen, therefore, that there is a special interest attaching to each member of this tea-party of five here assembled in a typical Adam interior.

The figures have been made by Louis Tussaud & Co., and the valuable costumes have been lent by Tom Heslewood

& Co. The dresses are historical, having been made or used in some of Henry Irving's sumptuous productions at the Lyceum. Two of them are actual originals of the eighteenth century. The wigs are lent by Birts.

The Adam Room itself has been entirely constructed and decorated by Mr. Laurence Turner from my detail drawings: the only features which are actual reproductions are the three medallions on the ceiling, from examples in Sir John Soane's Museum, the small medallions on the walls and the cornice, which are from an Adam house in Portland Place, and the bas-relief on the mantelpiece tablet. Everything else has been specially modelled from the drawings.

The carpet has been woven, from my full-size coloured repeat, on handlooms at Wilton by the Royal Wilton Carpet Factory, who have a tradition of two hundred years of making carpets of this character. The valuable furniture has been lent by Messrs. Harris. The vases on the console tables are lent by Wedgwoods, Limited, the china and glass by Messrs. Powell, and the grate and fender by Messrs. Elsley, who also made the table frames. The Verde antique marble tops are lent by Messrs. Burke & Co., the glass mirrors are supplied by Messrs. Pilkington, and the silk taffeta curtains by Sir Frank Warner & Sons. Thanks are specially due to those who have so kindly co-operated in this endeavour to give a representation of the art of Robert Adam, both in form and colour.

The five panels on the walls, giving an idea of the tapestries that were used in Adam houses, have been painted by Alfred C. Conrade. Five of the masterpieces of Robert Adam are decoratively represented, i.e. the Adelphi Terrace (over door panel), the Bridge for Syon, the Portico at Osterley, the Record Office, Edinburgh, and the Fête Pavilion of 1774 for the Earl of Derby at the Oaks, Epsom.

ARTHUR T. BOLTON.



Plate II.

THE ADAM ROOM.

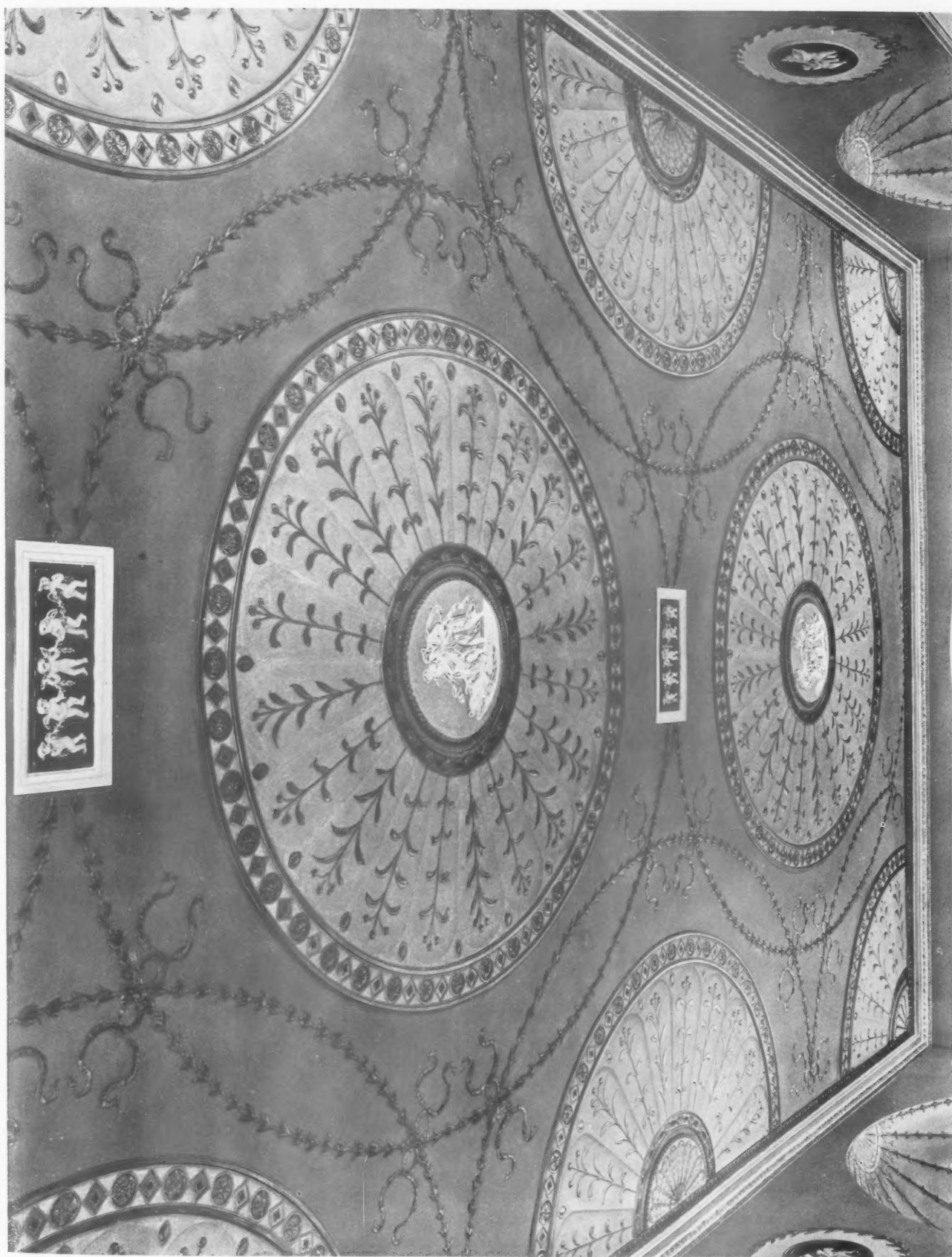
Arthur T. Bolton, Architect.

The five figures round the table represent Dr. Johnson, Boswell, David Garrick, Fanny Burney, and Mrs. Thrale, all contemporaries of and several acquainted with Robert Adam. Incidentally the figures, dressed as they are in the fashion of the period, give a significance to the Adam design which is quite extraordinary, and which we, with our thick boots and tweed suits, are not able to realize.

September 1925.







THE CEILING.



AN ALCOVE.



THE CHIMNEYPiece.



## The Lost Roofs of Petersham.



PETERSHAM HOUSE.

THE plan of Petersham village is thus: the road, on each side of which it lies, runs out from Richmond above the level valley through a wood, then plunges down the bank of the valley towards the river; then just as abruptly it turns away, and after three hundred twisting yards makes a bee-line for Kingston. Perhaps the road marks old boundaries of field or obliterated brook, or perhaps the arms of the V-shaped dive towards the river may be two ancient tracks converging from the hilly ground of Richmond Park to the mouth of Water Lane, and so to the Thames where, according to Domesday Book, were caught eels and lampreys. In later years the road between Kingston and Richmond, keeping to ground above flood level, may have struck the two ancient tracks and followed them to their convergence. Much of the charm of Petersham is from this crookedness of plan. Firstly it gives the idea of greater antiquity than the rigid Roman civilization, and secondly it gives the feeling of enclosure, convincing one that the village is a unity in itself, and has its distinctive character; and thirdly, it allows, before many a house, a length of road, short but expressive of formality, like an avenue. Two of the largest houses which are not placed thus advantageously on an horizon of road, have in compensation a semi-circle swept out of the garden opposite their front façade, and thrown into the road, so that even they can be seen from a distance.

Until the close of the sixteenth century Petersham no doubt was feudal in expression; there was the very small church, used mainly by the monks from Chertsey Abbey on their way to the Court, with a higher roof-tree than the hovels or farmsteads round; and possibly there were a few small houses used by hangers-on of the Court at Richmond. But by the end of the eighteenth century the village was a colony of lords, and so it appears to this day. It is like the great oligarchy which ruled England during the Hanoverian century, beat the French, and (by enclosing the common

lands without due compensation to the commoners) beat the English. There are no less than seven mansions, besides the ghosts of two others long ago pulled down, and nine or so goodly houses, and a dozen medium-sized dwellings nearly all called cottages in the sense used by Queen Victoria, and only some fifty really poor people's cottages to this infinitude of magnificence. Were all the reigning families of Europe dethroned they could be accommodated here not only in comfort but comparative state. For there is a royal scale about the place; each mansion has at least twenty-one openings to its front façade; walls of great height and length enclose the gardens.

But it is unbecoming to talk of dethronement here or to suggest anything so indecorous as revolution, for the particular note struck in the architecture is balance. Each façade aesthetically expresses static equilibrium, and almost each one has the advantage of symmetry.

The arts in the eighteenth century reached an extraordinarily high level, and the greatest achievements were distinguished by excellence of balance. In the design of buildings and of furniture, and in portrait painting, the eyes of the artist were wonderfully sensitive to this quality, and the popular appreciation of it was shown in the attention to deportment in manners. Lord Chesterfield's Letters are an epitome of it in literature; he goes to the extremity of advising his son never to laugh. It was as though the individual looked on himself as able to become self-centred and self-sufficient, his aim being to admit into his self only such passions and ideas, and in such power, as he himself willed at the moment, and only such as would not cost him his balance. Any god, little or great, picturesque or compelling, any ghost, devil or fairy, must be faced with equanimity. The forces of nature seemed no longer personal, or even erratic, but parts of a cunningly-contrived machine wound up and left to run by a deity, who had gone away on the Grand Tour.

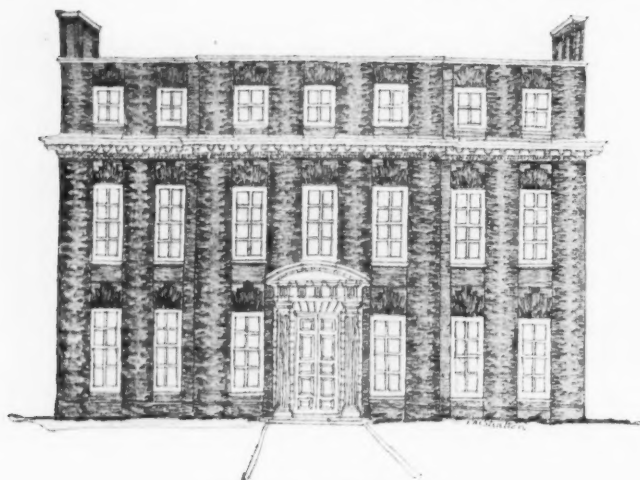


MONTROSE HOUSE.

The bricks are of a yellow-grey, with red quoins. The woodwork is white.



PETERSHAM HOUSE.



RUTLAND LODGE.



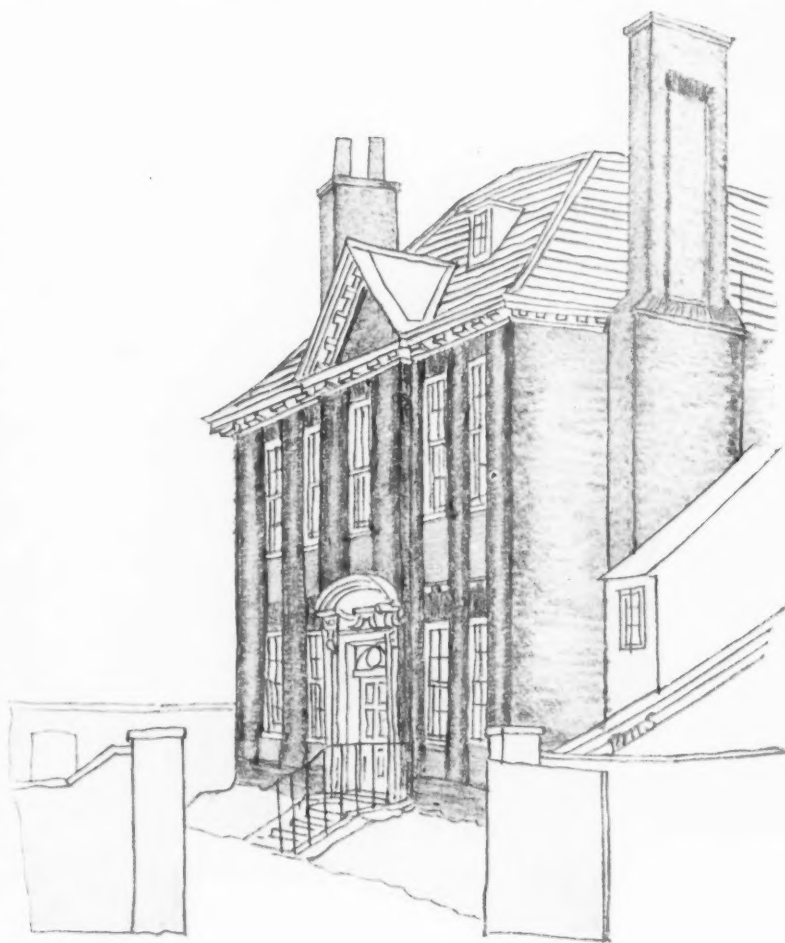
BOX COTTAGE.

But this ideal which, when it was a poise gave us heroes, and when it was a pose gave us prigs, was ended by its own self-defeat. For it was found by the hero that he could not, apart from outside aid (were it but Emma Hamilton), keep his footing, and by the prig that he was too dull to be borne with equanimity. The very realization, however, of the men of that time that life could not give them the ideal balance they sought, caused them to turn with double hope to art as an expression of their dream, and to emphasize in art the quality they wanted.

The architect's problem, so clearly visualized at Petersham, was to abolish the roof; for obviously the thrusting lines and slope of it challenged the appearance of balance and stability in the wall. Now the function of the roof is to afford shelter. It can remind us also of the struggle of the human race to preserve life and pass it on; and it is the evidence of courage in the construction of something which might fall on and crush its maker. All the technical and intellectual difficulties of effecting the span are memorialized in the roof, and the thoughts of beam, arch, dome, and vault move about it. In any of its externally visible forms the roof has an æsthetic function, which no other part

of the building can fully discharge; for it alone can complete the sense of enclosure which the walls originate, and it alone can complete the modelling of the building as a thing designed in three dimensions. The absence of roof in the Petersham houses standing "in their own grounds" acts as a subtraction of *body* from their achievement. It leaves them with an air of having just failed to be great. The illustrations may help to show how the roofs were first exploited and then suppressed. Douglas House has still the warmth of the Middle Renaissance.

The façade seems a recognition of the main architectural facts of life—length, depth, and height. Dignity is given by the raised terrace, and the short flight of steps is a proper but not too formal introduction to the entrance. The same scale is carried throughout into every detail and places the design at its ease. The roof has about 50 degrees of steepness and is in so close touch with the cornice as to be part of it, and to carry it back into the depth of the house; the strong defining lines of lead hips and ridge make a pyramid, for the ridge is not horizontal, but from each end moves up to the centre. It is "by Wren," but in the country every building with this sunny catholicity of poise, depth and colour, is declared "by Wren."



DOUGLAS HOUSE.





SUDBROOK PARK.

Built for the Duke of Argyll, Marlborough's lieutenant, by James Gibbs. There is also a small house detached, for the Duke's strident daughters—"the Screaming Campbells."



RUTLAND LODGE.

This house has a ghost whose tapping sounds like a bricklayer at work, but according to the local inhabitants it is Lord Kenmare.



BOX COTTAGE.



DOUGLAS HOUSE.

Built originally for Gregory Cole, a London merchant, and later inhabited by Horace Walpole's Miss Berrys; then by the Queensberry family, whose furniture remains within.

Rutland Lodge apparently has had alteration. The roof now is lead, flat and invisible, and no drawing is extant to show whether there were once a roof connected to its magnificent cornice. On the garden front is another cornice at a different level. The fenestration and the slight setting back of the brick panels above the window arches are related to Douglas House. The doorway seems later, and shows the beginning of flatness, and the whole façade is only won back from this superficial treatment by the reach and richness of the cornice, roofing out over the wall.

Petersham House also has had its alterations; the third story (second floor) has been added clumsily to the centre part of the façade. The two wings are left with the old Stuart cornice, which has been removed from the centre, and a small late Georgian cornice with modillions hardly the scale of a dentil course put instead. A charming domed porch has been added also, having the relation of contrast only to the main design. The low-pitched roof is lost behind the parapet. The spacing, in relation to length and height, is still pleasing, but the slightness of the concessions to depth, that is in the refined cornice and porch, and the  $4\frac{1}{2}$ -in. reveals of windows, give it the look of being designed for reproduction on a sampler.

Box Cottage was entirely refronted during the later Georgian period, but its old roof, perhaps of the sixteenth century, remains behind the parapet. There is no cornice to this little façade, so perfect within its limitations. The

door is not central, but balance has been preserved by the great frame of wall round the whole group of openings. Rain-washed or western-lit the brickwork has such depth of colour as almost to lead the eye through past the superficial modelling of the design.

At Petersham, and elsewhere, this style, roofless, or minimising the roof, became normal. The whole eighteenth-century house withdrew upon itself and existed on the plane of its flat front, just as the man of late eighteenth and early nineteenth century attempted life in a world of senses and intellect only. And then the type failed from that very lack of depth in the building, of enthusiasm in the man, the elimination of which was to have given it perpetual equilibrium. The building was suddenly perceived to have the quality of pasteboard. It shuddered in the wind of the Greek revival blowing on its edge. The Romanticists tumbled from their clouds into its roofless middle. But it was the long chaotic riot of Chartists, Co-operators and jerry-builders which finally broke two-dimensional architecture into pieces. That strange mob, with Lord Shaftesbury brandishing his by-laws, and Kingsley goring holes in a flat ceiling over a consumptive's bed, accomplished horrible things. They destroyed rhythm and put repetition in its place, they dismantled balance and made architecture a picturesque ruin.

But they ended with a roof overhead, and buildings shaped "in the Round."

P. M. STRATTON.



## The P. and O.

The New Building by Stanley Hamp (Collcutt and Hamp).



THE P. & O. BUILDING IN 1844.

**T**HERE can be, perhaps, no greater, no more convincing testimony to the universal character and popularity of an undertaking, and to its prominence in the ordinary scheme of things, than the uniform adoption of an abbreviated title as an instant identification; of such, certainly within our Empire, the above is one of the illustrious examples.

In scores of ports throughout this hemisphere and beyond it, the various P. & O. offices constitute centres of activity, and administrative units of trade and communication which, in harmonious association, supply a system of international intercourse of vast value to civilization itself.

Even the most meagre appreciation of this efficient and far-reaching service will naturally direct attention to the parent organization, the venue of which, together with the recent important step forward in the matter of its accommodation, form our present subject.

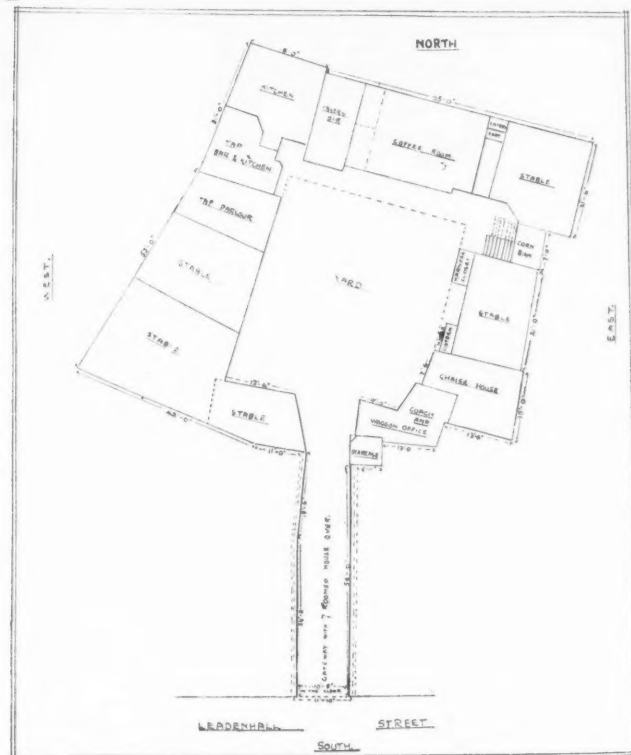
Like almost all undertakings of similar magnitude, the Peninsular and Oriental Steam Navigation Company, to give the firm its full title, has developed its premises by the absorption, in the course of years, of the buildings immediately contiguous to its original home. Indeed this plan has been pursued, in this present case, to an unusual extent, and

properties in juxtaposition have been acquired on every side—north, south, east and west. It is not uninteresting to note that the present area embraces the site of no less than four licensed houses; which is eloquent evidence, both of its territorial importance in the famous "square mile" to-day, and, incidentally, of the generous extent to which such provision was permitted in the City in olden times.

The nucleus of the P. & O. city offices was provided when, in the "thirties" of last century, the entire premises of the old and historic King's Arms Inn in Leadenhall Street were acquired. In this connection the coincidence may be remarked that the business of transportation of passengers and mails was not initiated, though certainly altered in character, for the inn had been the recognized headquarters and starting point for the many important stage and mail coaches serving the Eastern Counties.

The King's Arms Inn was situated directly opposite the East India House, and possessed, as shown by the accompanying plan, a yard whence a narrow court gave access to the street. These features survive to this day, though in both cases somewhat enlarged.

The first premises, on the site of the inn, were erected in 1844, and to-day form the central and main building. Not



THE KING'S ARMS INN.

Displaced by the P. & O. building, which, it is interesting to note, is built round the old yard, as reference to the plan on page 105 will show.

THE P. AND O.

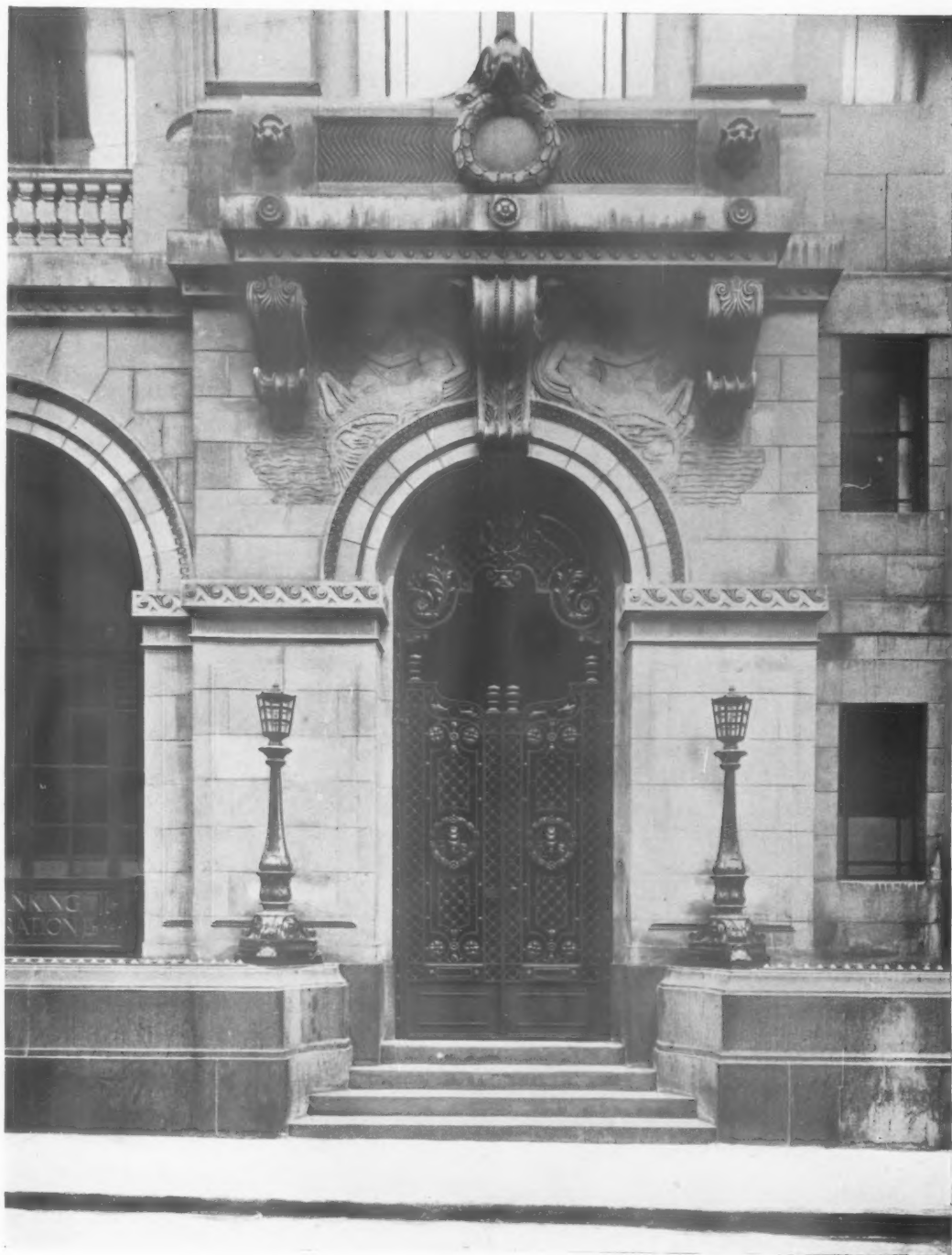


Plate III.

September 1925.

THE ENTRANCE.

Stanley Hamp (Colcutt and Hamp), Architect.







A PLAN OF THE NEW BUILDING.

long after the opening of this, the ground abutting on both sides of the court was acquired by the purchase of the Hercules Tavern which lay to the east, and of a property in the patrimony of St. Thomas' Hospital on the west, and on the site thus provided a new building, with frontage on Leadenhall Street, was erected in 1859. This was held to be of such interest and importance at the time as to be pictured in the "Illustrated London News" of March 12 of that year.

Subsequently premises in rear of the main building, and those of the well-known Ship and Turtle restaurant to the westward, were acquired, and also a large flanking block to the east with frontage along St. Mary Axe and along Leadenhall Street to join up with the front building. It is upon this last site (shown "hatched" upon the plan) that the fine new portion with which herein we are particularly concerned, has been erected.

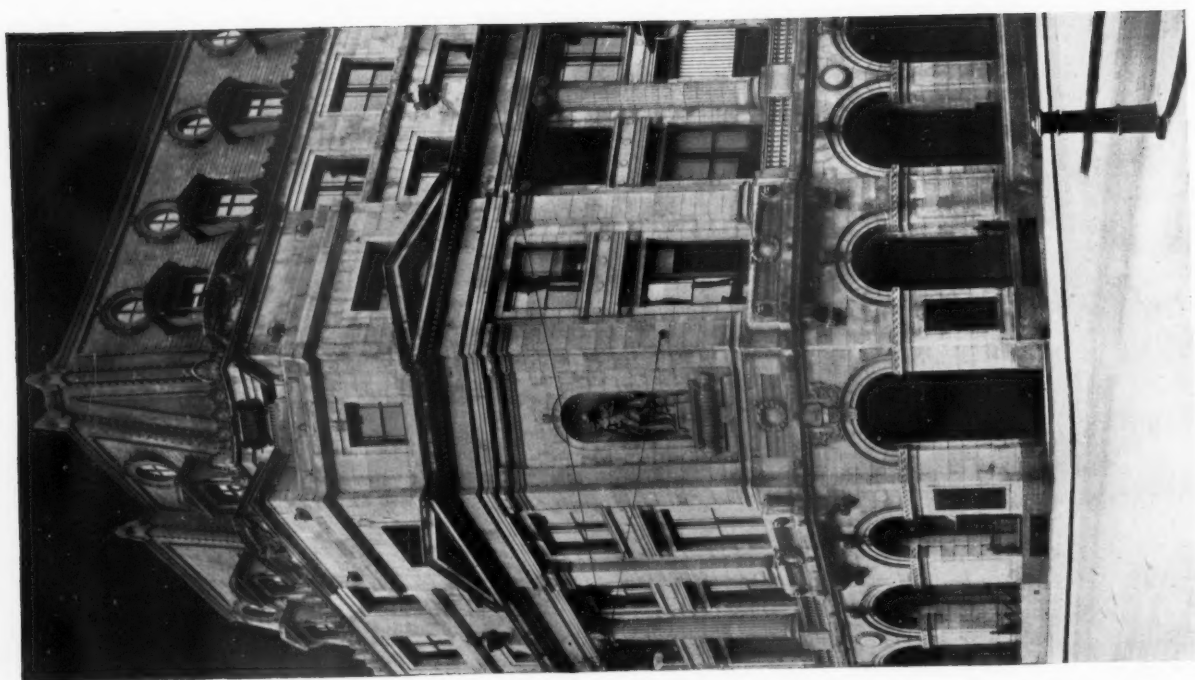
In remote days, contemporaneous with the King's Arms Inn, this site was occupied by shops, save at the corner whereon a Maypole was established. In those times it was the custom to reside above the shops and offices; and, in fact, in the main P. & O. building the upper floors above the first provided living accommodation in the early years for the secretary of the company.

There was, however, an intermediate stage between the shops, the Maypole ground above referred to, and the recent new building, for about the year 1850, the former were replaced by a block of offices which, in turn, have been swept away.

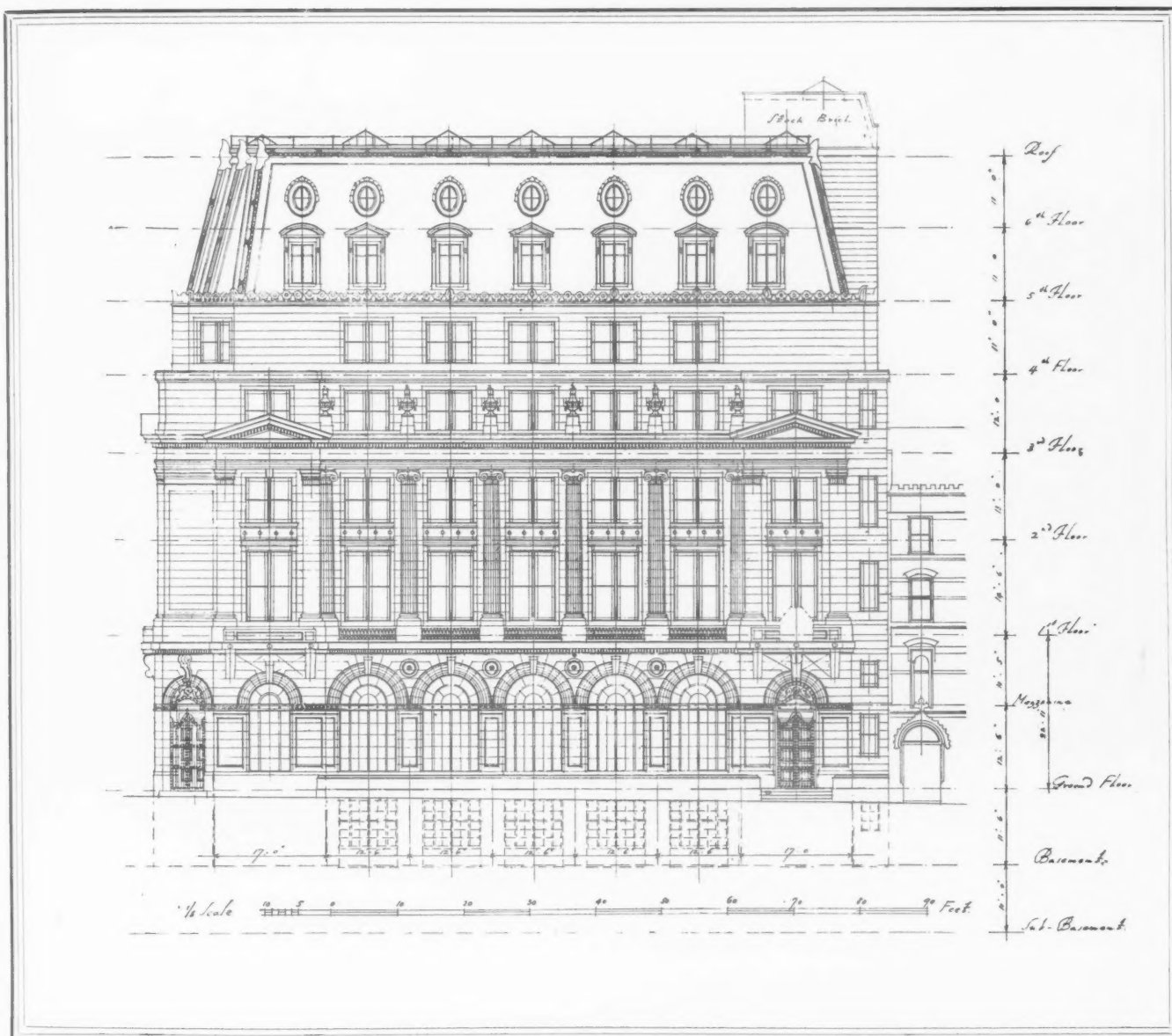
The building which has arisen in their stead forms part of the general reconstruction scheme of which it evidences the character and style. These new premises provide accommodation for the P. & O. Banking Corporation and other



A GENERAL VIEW.



THE CORNER TREATMENT.



THE FRONT TO ST. MARY AXE.

subsidiary undertakings to the P. & O. Company; and it furnishes an imposing side entrance to the P. & O. offices, giving immediate access by staircase and lift to all floors above.

The illustrations give a good idea of the general architectural treatment and convey a sense of the eminently satisfactory appearance to be anticipated of the whole building when ultimately completed.

The ornamentation, which is of especial interest and merit, has been treated with the greatest delicacy and, throughout, is admirably placed. The Greek influence is obvious, the capitals, consoles, keystones, vases, and enriched mouldings all manifest the application of that style; and whilst the individuality respectively of the architect, Mr. Stanley Hamp, and of the sculptor, Mr. P. G. Bentham, is in each case well expressed, the happy result achieved evidences a close collaboration in respect of the efforts involved.

In a niche on the angle of the building a figure, 9 ft. high, is placed, symbolic of Navigation holding a model of the

latest P. & O. steamship; on the right of the figure is a ship's wheel, with a Kelvin compass on the left, the whole making a striking composition. Below this work, and immediately above the main entrance, are the arms of the P. & O. Banking Corporation on a shield in a richly-carved setting of trophies, etc.

In the spandrels over the entrance in St. Mary Axe two mermaids with sea horses carved in low relief, with a conventional treatment of water, make a striking composition, flanked on each side by excellently carved consoles.

Below, the fine wrought-iron gates, with the arch above filled in with a similar grille, together with two elegant bronze lamps, combine to render the doorway a very fine feature on this front.

The whole of the upper part of the building is in Portland stone, and the base is of grey granite. The mansard portion of the roof is covered with green slates in graduated courses, terminating in a cast-lead moulded apron.



# An Essay in the Picturesque

Fox Steep, Wargrave,  
The House of Donald van den Bergh, Esq.

Remodelled by Oliver Hill.



FOX STEEP.

**T**HIS house, originally an old inn dating from about 1650, was recently acquired by Mr. and Mrs. Donald van den Bergh, and remodelled to form their country house. It stands by a secluded lane on the high ground overlooking the Thames Valley, near Wargrave.

The outside walls have been clothed in elm boarding, now weathered to a silver-grey tone, the chimneys have been rebuilt with thin mellow coloured Dutch bricks, and oak window frames and leaded lights inserted throughout.

Within is much oak work, all toned to a silver-grey colour, in the form of beams, half timbering, stairs, doors, and the wide-boarded floors. The plasterwork has a roughened texture, and is waxed to a rich vellum tint.

The open fireplaces to the ground-floor rooms are all built with narrow bricks or tiles.

Upstairs, in one of the bathrooms, a bath has been formed in the shape of a fountain basin and lined with jade-coloured mosaic, the water supply being carried through a bronze mask-head.

There are also, in addition to the bathrooms, two shower-rooms, a concession to tennis visitors.

The bedrooms are all fitted with gas-fires and also wash-basins, concealed within oak corner cupboards.

Gas is also used for cooking purposes, and is generated from a plant in the garage buildings.

Here are also incorporated a chauffeur's flat, the electric light and pumping plant, a quoit court, and a large playroom over the garage itself, approached by an outside circular stairway.

The interior decoration of the house was carried out by Albert van der Velde, and the playroom with its gaily-painted furniture makes a pleasant break from the more picturesque informal oak furnishing of the rooms in the house.

It is carried out with daffodil yellow walls, jade-coloured carpeting, and black-leaded ceiling.



THE SOUTH-EAST FRONT.

AN ESSAY IN THE PICTURESQUE.



Plate IV.

September 1925.

FOX STEEP, WARGRAVE: THE ENTRANCE.

Oliver Hill, Architect.



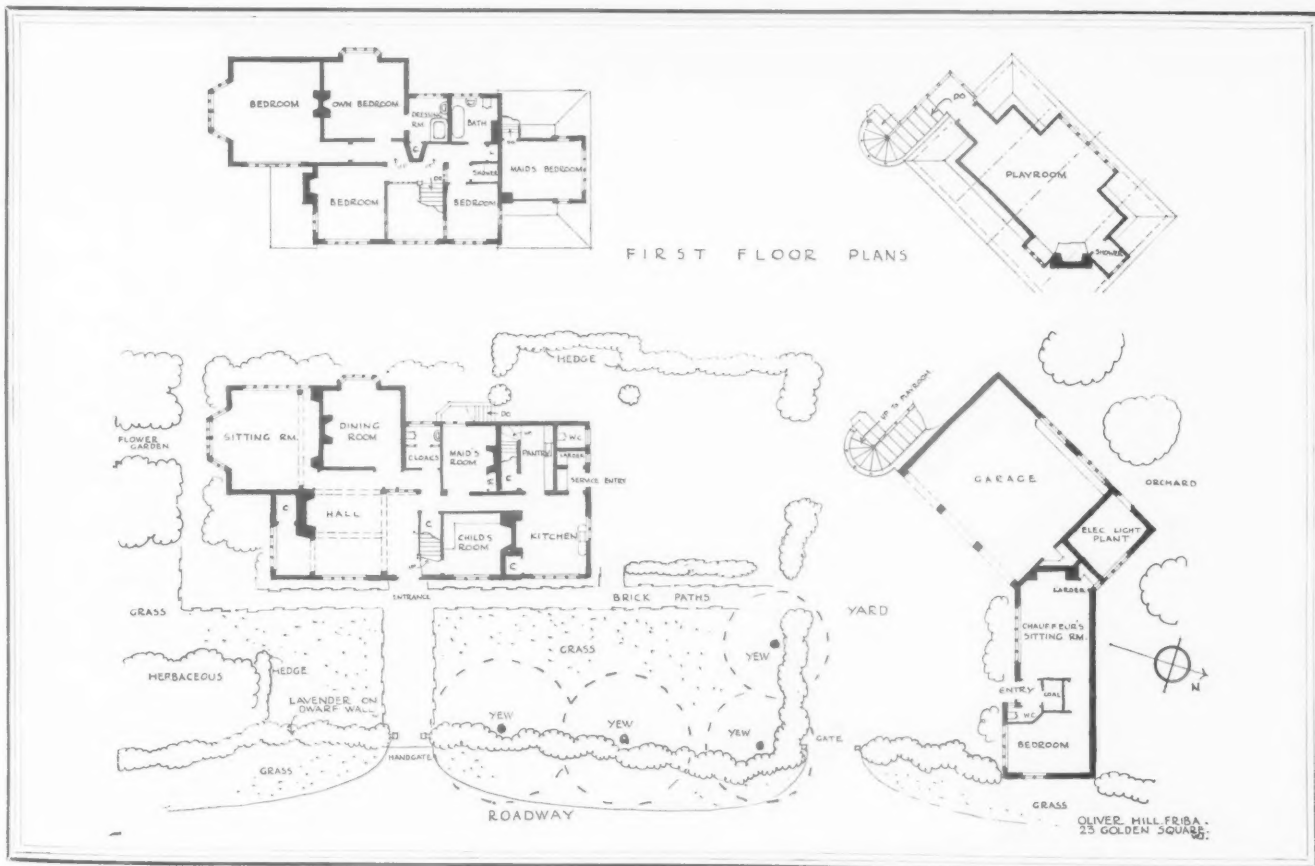




THE SITTING-ROOM BAY.



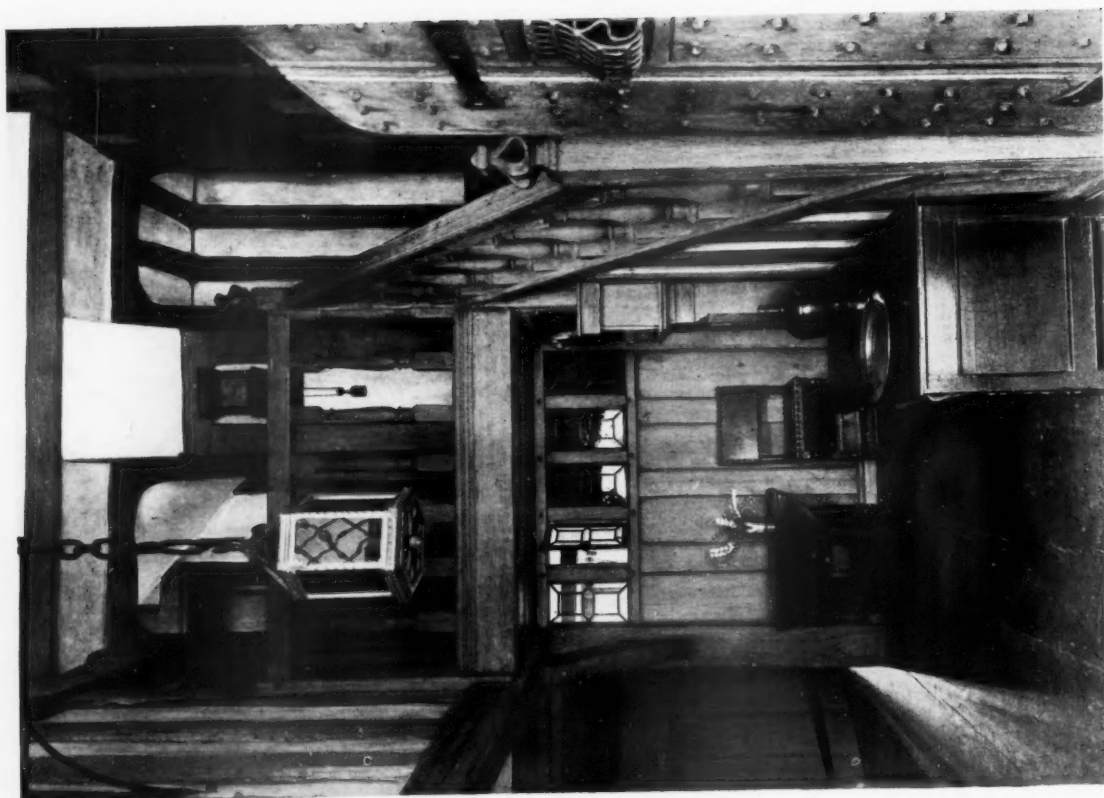
THE DINING-ROOM BAY.



A PLAN OF THE HOUSE.



ON THE STAIRCASE.

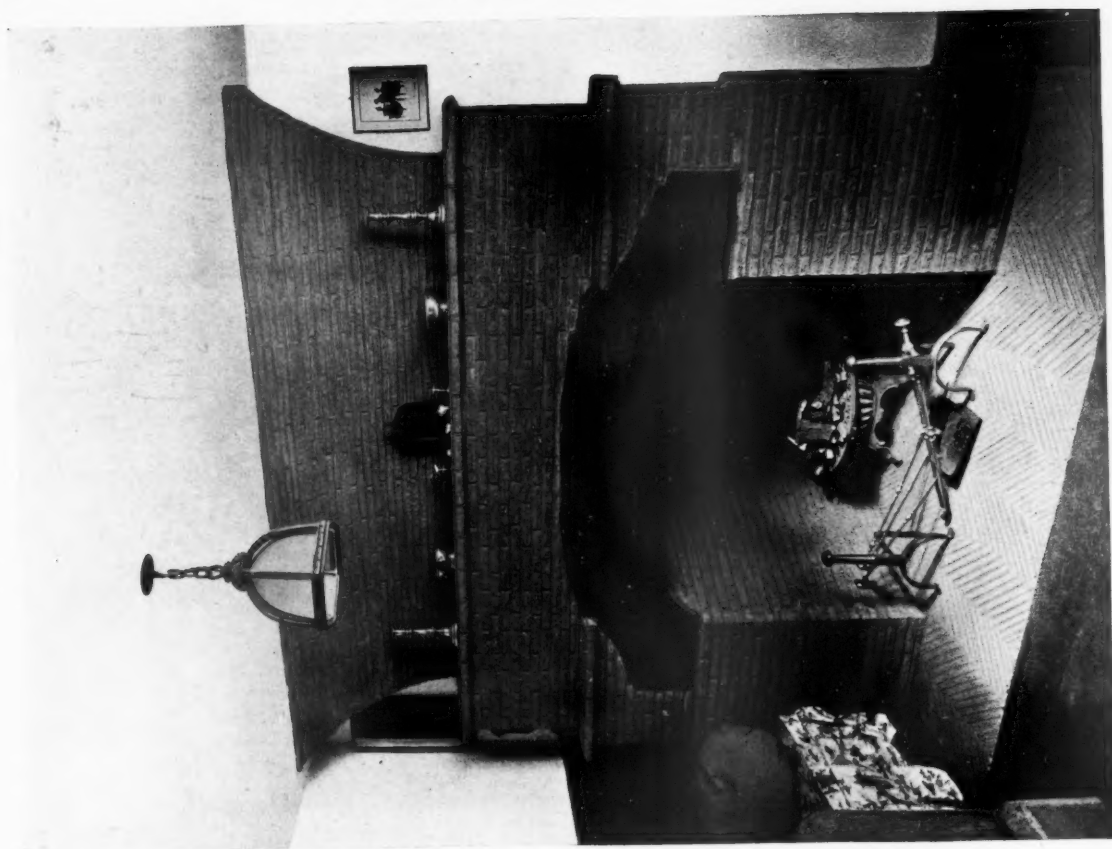
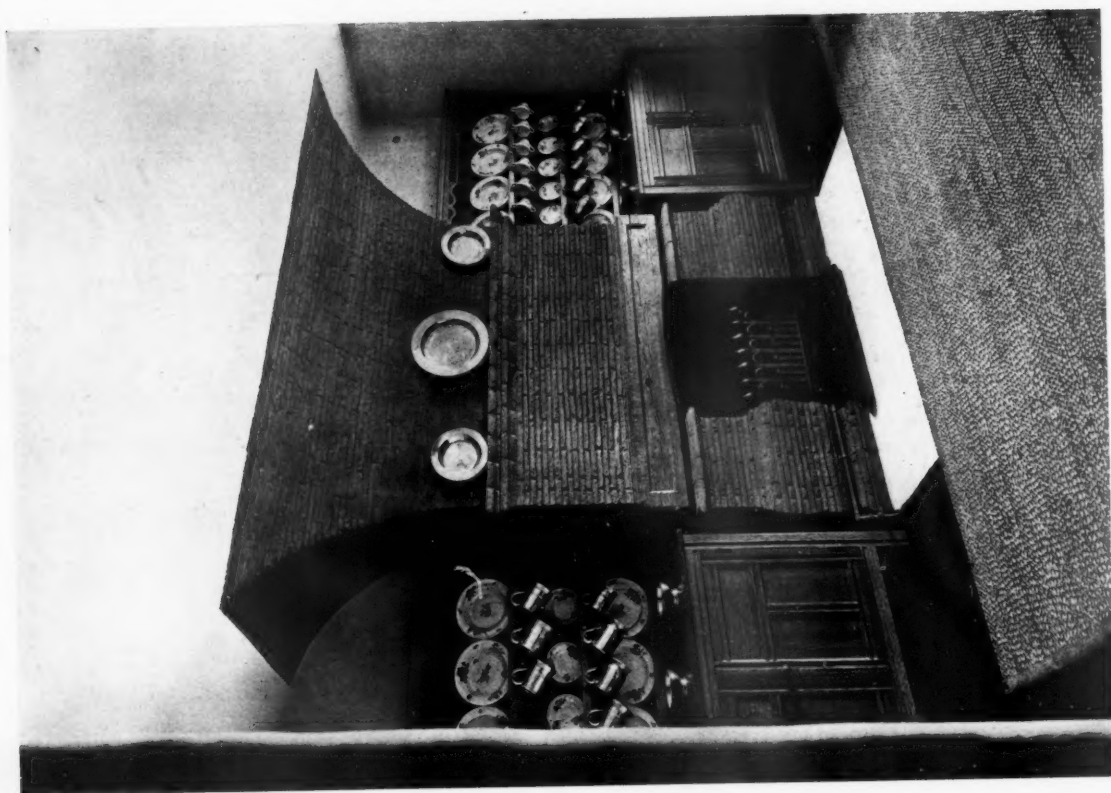


THE HALL.



THE HALL.





FOX STEEP, WARGRAVE: TWO CHIMNEYPieces MADE ENTIRELY OF THIN BRICKS.

## The Sculpture of Holger Wederkinch.



LYNX AWAKING.

*Yellow marble. Height, 31 in.; breadth, 29 in.*



LYNX IN LOVE.

*Euville limestone. Height, 7 ft.; breadth, 4 ft.*

SCULPTURE of a distinctly decorative character, more especially intended for open-air surroundings, gardens, parks, public squares, has of late years been much to the fore amongst Danish artists.

Amongst others, Holger Wederkinch has attracted attention, both at home and abroad, by his more or less formal representations of animals, wild animals, and those of Scandinavia particularly, generally in marked dramatic situations. He holds some very pronounced views as to what sculptured work should and should not be, and for one thing it should not, he thinks, have front and back, or rather it should, from whatever point viewed, present fully harmonious and pleasing lines. Although his *motifs* almost without any exception are complicated and full of inherent discord, he will be found to have observed this fundamental rule without any exception, and it is quite intriguing to watch the extremely deft manner in which he solves the difficult problems he has set himself.

L 2

He chooses his material with a keen appreciation of the possibilities it offers him and of the uses to which he purports to put it, and he exploits to the utmost its capacity.

His knowledge of his wild and often uncanny models is intimate, and although he does not hesitate to subject them to strange and somewhat venturesome contortions, he always appears to be on safe ground, and the contours of his groups, in spite of the life and death struggles which they depict, are always possessed of a rounded self-containment, however fierce the combat and the passionate strain of limb and muscle.

M. Wederkinch excels in surface treatment whether the material be yellow marble or red granite, Euville sandstone or old oak, and he has met with much appreciation at several important exhibitions; he had two or three exhibits at the London Royal Academy of 1924.



SWANS.

*Height, 6 ft. 7 in.; breadth, 2 ft. 4 in.*



THREE FIGHTING LYNX.

Holger Wederkinch, Sculptor.

*Euville Limestone. Height, 8 ft. 6 in.; breadth, 3 ft. 10 in.*





HARE, EAGLE, AND LYNX.  
*Red polished granite. Height, 5 ft. 10 in.; breadth, 4 ft. 7 in.*



LYNX AND TWO OWLS.  
Holger Wederkinch, Sculptor.  
*Old oak. Height, 7 ft. 1 in.; breadth, 1 ft. 4 in.*

## Modern Details.

New Candlesticks for the High Altar, St. Thomas Church,  
New Groombridge, Sussex.

Designed by H. S. Goodhart-Rendel.



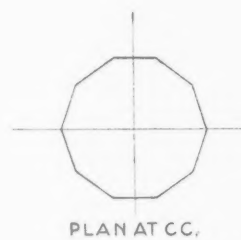
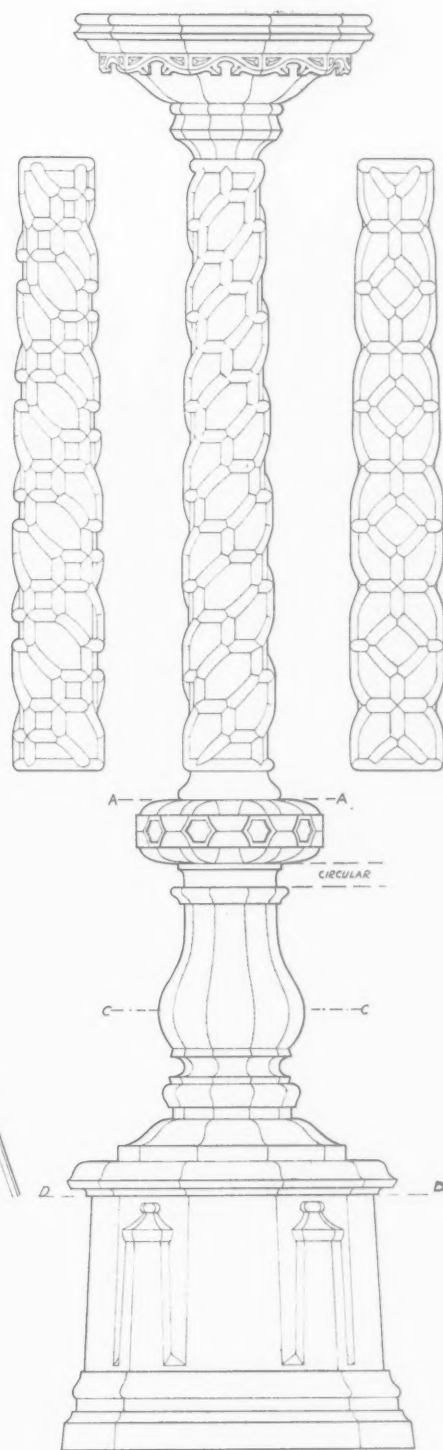
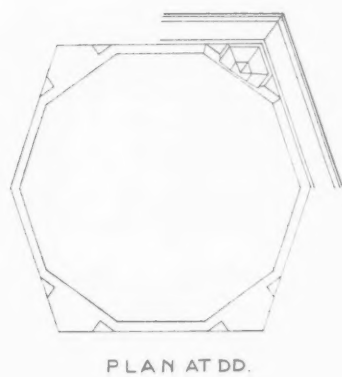
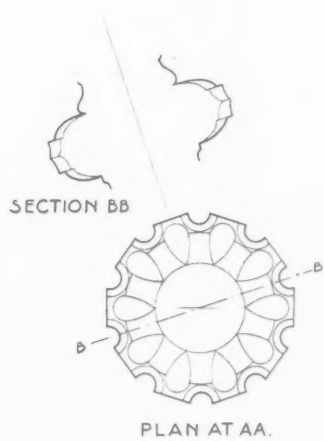
THE CANDLESTICKS.

The Church for which these candlesticks were made was designed by Norman Shaw. Together with a Cross they are the first instalment of a scheme for improved sanctuary decoration. They are carved in soft wood and gilded. Their height is 2 ft. 6 ins.

ST THOMAS. NEW  
GROOMBRIDGE.  
SVSSEX.

PROPOSED  
CANDLESTICKS  
FOR HIGH ALTAR

TOTAL HEIGHT OF  
CANDLESTICK, 2' 4"



THE CANDLESTICKS IN ST. THOMAS CHURCH, NEW GROOMBRIDGE.  
Designed by H. S. Goodhart-Rendel.



*Selected Examples of Architecture.*

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

A Double Doorway in Lawrence Street, Cheyne Row, Chelsea.

MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



THE DUKE'S HOUSE AND MONMOUTH HOUSE, CHELSEA.  
Late Seventeenth Century.



THE DUKE'S HOUSE AND MONMOUTH HOUSE, CHELSEA.

Measured and Drawn by Christopher J. Woodbridge.

# Caligula.

## A Recently-Identified Portrait Bust of the Emperor.

**T**HE Copenhagen Glyptothek has been very fortunate in acquiring what is a newly identified portrait bust of the Emperor Caligula.

An Armenian art dealer in Paris offered a Roman portrait bust to the famous Copenhagen Museum, which the museum authorities, from the photograph sent, had no difficulty in recognizing as that of Caligula. They insisted, however, on having an opportunity of inspecting the actual bust before they would make up their minds to purchase it, although there were several reassuring circumstances. In the first instance, it was offered as an Augustus. Now there are three Roman Emperors of whom there are only few portraits extant, their sculptured likenesses having been destroyed after their death at the instance of the Senate or by the angry people. These three are Caligula, Nero, and Domitian; portraits of this trio are consequently few and command high prices.

On the face of it, a man who had manufactured or had the handling of a fake of one of these high-priced portraits would not offer it as one of Augustus, which commands only, say, a quarter of the price a Caligula would fetch. Secondly, the head had an original stamp about it, varying both from the Caligula already in the Glyptothek and from the one in New York. In form it was so brilliant that the question naturally cropped up: where is the original, but there isn't one. It was also a good sign, that the dealer was willing to send it up "on approval." When it was placed amongst contemporary portraits in the Glyptothek all doubts disappeared, and there is no better or truer test than placing a suspected fake in the midst of contemporary antiques.

Several technical details about the new Caligula facilitated the settling of its place of origin. It was executed in Greek marble, rather fragile, which made it an easy task to knock off the head with one blow, when Caligula had been placed in the black book of the Romans, and it had evidently fallen on the back and been allowed to remain in some sandy soil, of which there are traces, and which has helped to preserve the surface and part of the painting excellently. The yellow patina also reminds one of heads found in Greece or Asia Minor, and then there are traces of a treatment on the left cheek and the left side of the neck, such are never to be found on Roman heads but occasionally in Greek portraits from the first two centuries of Imperial Rome. This tallies quite with the statement of the Armenian vendor, that he had bought it in Constantinople.

As already mentioned, the Glyptothek possessed another Caligula, a pronounced Roman work. The forehead of the new portrait is less high and the hair more abundant than in the former. The height of forehead and the fall of the hair in front, vary in all the known five portraits of the Emperor, who, in spite of his youth was bald; but he would stand no allusions to this, and both sculptors and the mint-cutters were compelled to bestow upon him abundant hair. It has, rather subtly, been pointed out that his short reign, four years, was not sufficient for an accepted tradition on this point to materialize. Caligula's appearance is described as being marked by a broad and somewhat angry forehead, with hollow eyes and temples. All this agrees with the first Caligula of the Glyptothek,

but the Greek sculptor has omitted the frowns and the hollow temples. The nose, too, which in the former is fleshy, has been idealized by the Greek sculptor. Common to both, however, are the deep-set eyes, and there is the same almost vibrating trait in the brows, which may be taken to characterize his uncanny capriciousness. The colour has been splendidly preserved in the left eye of the Greek head, both in the pupil, the iris and the lashes; and there are similar traces in the right eye. The black paint on a lock at the left temple is preserved and there are faint traces of red paint on the lips. The short, upper lip, the narrow lips of the almost-boyish mouth and the deep groove in the middle of the under lip are common to both heads, but the Greek head is more subtly treated, and it also far exceeds the New York head in artistic merit. The treatment of many details of the Greek head is very fine.

GEORG BRÖCHNER.



THE EMPEROR CALIGULA.

A recently-discovered portrait bust acquired by the Copenhagen Glyptothek.



## Exhibitions.

### The Leicester Galleries : The Bond Street Galleries : The St. George's Gallery.

**THE LEICESTER GALLERIES.**—The small collection of the work of Cézanne was not a very important one considered in the light of the large space this artist's aims occupy in the world of art at the present time. Some of the paintings, with a few notable exceptions, appeared rather ordinary, and did not move one very much, "wolf! wolf!" having been called rather too often.

In contrast with some of Cézanne's followers, the theories that he is credited with (though Mr. Tatlock in his prefatory note in the catalogue says he was not a *thinker*) have been pushed so far that Cézanne appears to have been but a half-hearted reformer, if, indeed, he considered himself any such thing as a reformer, which is more than doubtful.

The most beautiful in design are "L'Estaque" (7) and "Paysage d'Aix" (13), the former containing the harmonies in red, blue, and green one so distinctly associates with this artist: the latter being a good illustration of the manner in which Cézanne concealed any obvious tendency to strive after design, the ground work of design being so well adjusted in its parts that it is only upon consideration that one realizes how well designed it is.

"Aix: Paysage rocheux" (11) shows Cézanne's solid sense of construction in the realization of the substance of the rocks in the foreground, and "Les Bois des Sœurs" (15) shows the skill this painter used in handling greens so that they did not become monotonous.

Most of the water-colours and drawings are rather piffling, hardly any of them being worthy of special notice apart from the fact that Cézanne did them.

The drawings by Professor William Rothenstein, "Portraits of the 'Nineties,'" are of outstanding interest. The fact that he has done so many people who have since become famous, is a tribute to Mr. Rothenstein's powers of perception. This draughtsman has an unerring sense of character: he knows what constitutes the salient feature of the subject before him, and insists upon this particular feature by means of a strong definitive line: the nose in the study of Rodin is a good example of this.

The portraits of Mr. Bernard Shaw are interesting because they are so like and yet somehow so *unlike* the Mr. Shaw of the present day. One of these portraits particularly (50) depicts the revolutionary we had in the past believed him to be, but making allowances for the mellow and kind geniality of the Mr. Shaw of the present day, we can still trace his descent.

We can trace likewise the early Mr. Augustus John to the present day. The one when he was a Slade student (51) with a downy beard is somewhat startling, not being quite what we would have expected; but in the other (70) one can easily discern the man as he now is, yet strangely enough, both portraits are of the same period.

The study of Paul Verlaine (38) is distinctly foreign in aspect, and denotes how good Mr. Rothenstein is in detecting and bringing out racial characteristics.

All the early pastels and drawings, though not so masterly and definite as his work of to-day, have other qualities which are absent from his later work: they are more tentative and sensitive: the work he does now is colder, and more detached and classical.

This collection is of such artistic importance, and so many of the persons depicted are of national interest, that it seems a pity to break it up: it is worthy of space in one of our National galleries.

The first room is occupied by water-colours by Mr. James Wilkie, consisting of various landscapes and seascapes.

They show Mr. Wilkie to be an artist of rather ordinary vision: they offer no new aspect of Nature—but are rather tedious restatements of obvious facts. Mr. Wilkie can draw correctly in a not very interesting way: but sometimes his washes of colour, while adding nothing of intensity to the pictorial effect, obscure the merits of his drawing.

**THE BOND STREET GALLERIES.**—These galleries, in Bond Street House, Clifford Street, are a comparatively recent enterprise.

The exhibition under review is one of water-colours by various British artists.

Of these, Mr. Harry Morley seems to be the one who has the most to say, and who also has an individual style to say it with. To me, his architectural drawings with a slight hint of wash over them, appeared the most successful of his works, and showed the advantage of under-statement rather than over emphasis or forced effects. "Piazza Venezia" (6) is a good example of this style, and is, from the point of view of accurate representation, quite satisfactory.

This artist's stronger effects, where he has used more pigment and relied less on an under-structure of drawing, are less convincing: though in some cases there is an attractive delicacy, as in "By London Bridge" (36) and "The Alban Hills from Monte Aventino" (8).

Mr. Russell Flint's water-colours show his accustomed ability: he certainly maintains a consistently slick and clever method throughout all his work, which, is in a manner of speaking, too efficient, nothing being left to the imagination.

Mr. Ernest G. Beach's water-colours look to our modern eyes rather old-fashioned, but some of them have a guileless sort of charm. "Valley of the Brede, Sussex" (69) is one of his best, and in "Looking towards Fairlight from Winchelsea" (73) there is a well-observed effect of light and shade.

Mr. Barnard Lintot shows some rather pleasant, if undistinguished work; "Wastwater" (31) being the most interesting of his exhibits, the spacing and arrangement of which is well managed.

Mr. Richard Jack, Mr. Broadhead, and Mr. Ranken are also exhibitors.

**THE ST. GEORGE'S GALLERY.**—A small collection of works by Mr. Frank Brangwyn, Mr. Gordon Craig, Mr. Austin Spare, and Mr. Jacob Epstein were shown here.

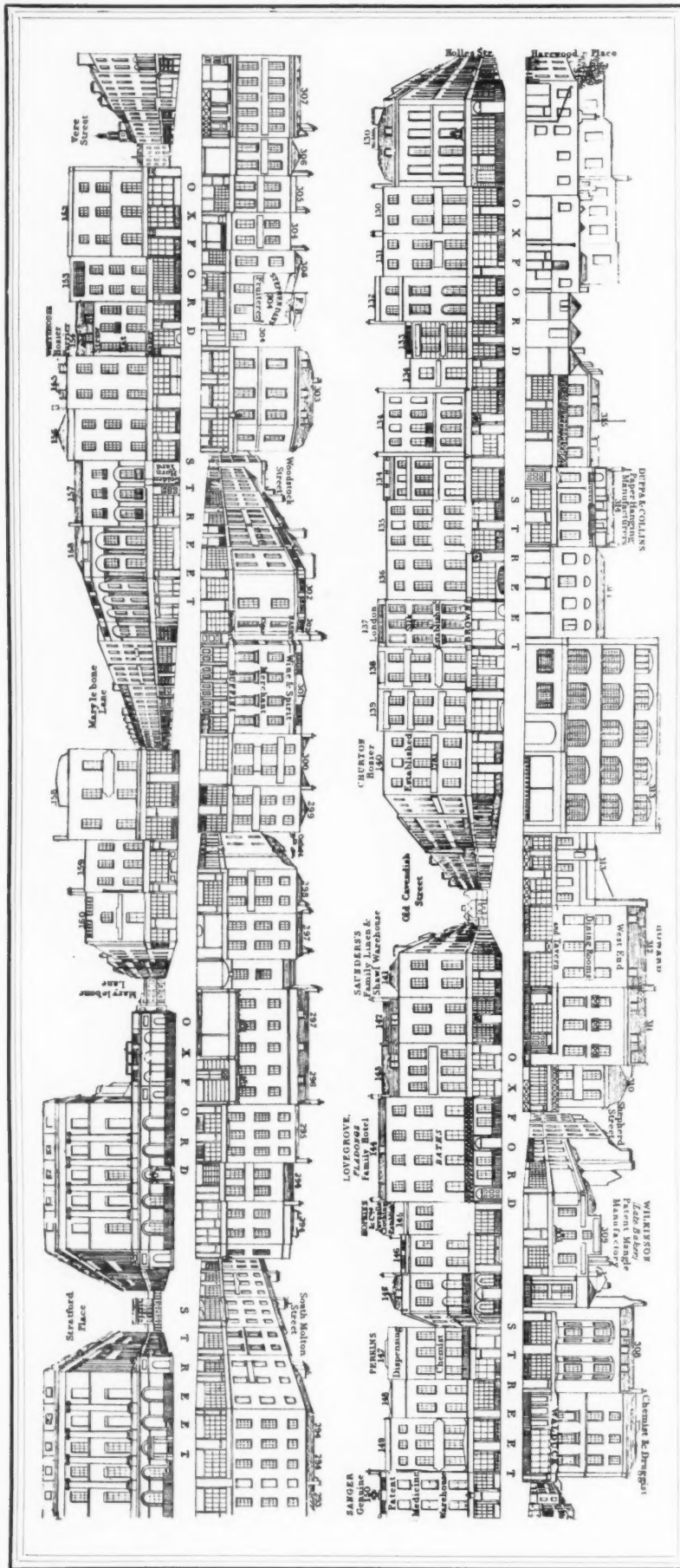
Mr. Brangwyn's water-colour "The Boatman's Shrine" (12) is a little work which glows with golden light (this artist understands the uses of tinted paper in determining effects), and has behind it his usual force, but is less dependent for its appeal upon his mannerisms than is usually the case.

Mr. Gordon Craig's theatrical designs are much what we expect of him, with the exception of "The Beggar's Opera, Act I, Scene 1" (30) which almost shows this designer's entry upon the stage of modern art: probably because he has depicted something which has already occurred, and therefore has more substance than something imagined. This, combined with his usual sense of design, has produced a work of great distinction.

Our old friend "Rima" has turned up again in a different guise, being shown here modelled in the round instead of being carved in the flat as in the Hudson Memorial in Hyde Park. She certainly looks less distinguished in this condition.

Mr. Austin O. Spare shows some studies of the nude which are not of much artistic interest: they are just more or less realistic renderings of human figures, and do not seem to constitute works of art. Mr. Spare has a great deal of knowledge at his disposal, and it always seems a pity that his talents should be wasted on the kind of work which he does. These particular works of his are less introspective than usual, and in a way this may be an advance, but one would like to see him do something which relied for its appeal upon arrangements of form and colour, rather than upon the understanding of a state of mind of which he only seems to be in the secret.

RAYMOND MCINTYRE.



OXFORD STREET (continued).

(No. 41 in "Tallis's London Street Views." Published about 1830.)

In this section Tallis weaves his remarks round the shop of Messrs. Williams and Hatton, illustrated on the opposite page, which, as a matter of fact, the section No. 41 of Oxford Street does not include. His reason for so doing would be unaccountable were it not that on either side of his glowing description we find substantial advertisements of that firm. "The extensive premises of Messrs. Williams and Hatton," he says, "... presents a truly noble and commanding appearance, reflecting the greatest credit to the architect. Here the aristocracy and the gentry are supplied with all the magnificent and tasteful fabrics (in constant succession) for ladies' dress that art can invent and wealth procure. Luxuries have been making rapid strides during the last centuries. So late as Queen Elizabeth's time, silk hose were first introduced into England. In the third year of that princess, Mistress Montague, the queen's silk woman, presented to her majesty a pair of knit black silk stockings, which pleased her so well, that she would never wear any cloth hose afterwards. These stockings were made in England, and for that reason, as well as for the delicacy of the article itself, she was desirous of encouraging that new species of manufacture by her own example. Soon after, William Rider, then apprenticed to Thomas Burdett, at the Bridge-foot, presented the church of St. Magnus, seeing a pair of knit worsted stockings, at an Italian merchants, brought from Mantua, borrowed them, and having made a pair like them, presented the same to the Earl of Pembroke, which was the first pair of worsted stockings known to be knit in this country. At the latter end of the reign of this queen, William Lee, M.A., Fellow of St. John's College, Cambridge, invented the stocking frame. The company of frame-work knitters have commemorated this circumstance by having the machine as their armorial bearing, and the supporters, a man in a collegiate habit, and a young woman in the dress of the times when the frame was invented. Edward Vere, Earl of Oxford, introduced embroidered gloves and perfumes, which he brought from Italy into England, and presented the queen with a pair of perfumed gloves. In this reign also pins were manufactured in this country, which, in time, excelled all others. The profit gained by foreigners in this article only, before the invention took place, amounted to the annual sum of £60,000. In Queen Mary's reign, a negro was the only manufacturer. He kept a shop in Cheapside, but would impart the secret to no one."

"It would be idle to predict the ultimate extent of the improvements every day progressing—improvements which Mr. Nash never contemplated, when he designed Regent-circus. At that period the large commercial houses were chiefly confined to the city; but not so now, and establishments such as Messrs. Williams and Hatton's, will ever command the patronage of an enlightened and discriminating public."



# Tallis's *London Street Views.*

## XX—Oxford Street (*continued*).



REGENT CIRCUS, NOW OXFORD CIRCUS.

IT is perhaps this section of Oxford Street which is the most interesting, not so much because of the thoroughfare itself as because of the by-streets which lead out of it on both sides, such as Marylebone Lane, and because it possesses in Stratford Place a characteristic example of the Adam convention, and in Stratford House one of the most important of the brothers' architectural and decorative skill.

We can conveniently begin at the west corner of Harewood Place which we reached in the last section. It will be observed that a considerable frontage to the thoroughfare is occupied by low-built structures, which were stables and so forth, attached to the houses in Harewood Place. No. 315, with its elaborate balcony and flag-staff, was then occupied by Danieli, the jeweller, while the large warehouse-like building formed the premises of one, Shurvell, a wine merchant; and at No. 312, was Howard's "West End Dining Rooms." As Tallis himself says: "This portion of Oxford Street, like the former, is distinguished by elegant shops," and we can see for ourselves that their architectural features were as diverse as are those of the present "stores," as one of the greatest here (Selfridge's) has taught us now to call them.

Between No. 310 and the quaint little No. 309, then occupied by Baker, with his "Patent Engine and Mangle," runs Shepherd Street, at this period "a street of respectable houses" running into Tenterden Street. Beyond, No. 308 the shop of Hayward, linen-draper, should be noticed, on account of its bay windows in the upper floors. Next door immediately abuts on New Bond Street, and had its entrance in that thoroughfare in which it was numbered 86. The succeeding shops, as far as Woodstock Street, call for no special notice, although one would like to know what the F.B. on the flag above Stephen Dann's fruit shop stood for.

Woodstock Street has its outstanding association, for in it, in 1737, Dr. Johnson had one of his many London *habitats*. Not the first, which was in Exeter Street, Strand, but a little later, when he returned to London with Mrs. Johnson. It was afterwards in Castle Street, near Cavendish Square, that he wrote his "London." Those who imagine Johnson always in the purlieus of the Strand or Fleet Street should be happy in meeting him so far from those literary haunts.

A little farther west, between Nos. 299 and 298, runs a tiny court called Oxford Buildings, a relic of the past, which, however,

possesses no recorded history. Close by in South Molton Street, however, memories linger, for here, during seventeen years, William Blake lived at No. 17, and had so many of his interviews with past celebrities and celestial beings. The age of the street is recorded on a tablet let into the front of No. 36, which tells us that "This is South Molton Street, 1721," a principle which might well be resuscitated to-day, as I have before now suggested to the London County Council.

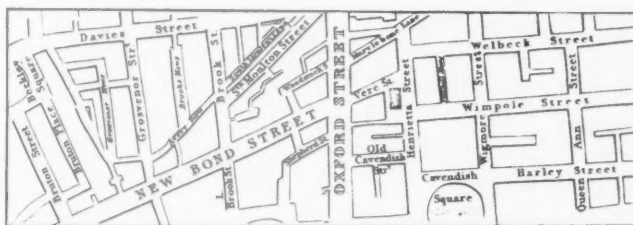
Reversing the elevations, and beginning at Holles Street, we pass a number of shops and houses of more uniform elevation than those opposite; No. 130, at the corner of Holles Street, obviously having been once an important private dwelling. The next large street out of the main thoroughfare is Old Cavendish Street, in which the father of the famous tragedian, Talma, lived; the son taught Napoleon as much elocution as it was in the way of that great man to trouble himself to learn, and here in the garret practised the art in which he was to excel so triumphantly. The house was then numbered 13, and later, in 1833, Campbell the poet was living in No. 18 on the west side.

Proceeding onwards, we come to little Chapel Place, between Nos. 147 and 147½ Oxford Street, a few doors beyond Fladong's Family Hotel, then carried on by one, Lovegrove. Chapel Place has no history to detain us with, and we can therefore pass on to Vere Street, in which stands the St. Peter's Chapel that gives its name to the little by-way. This chapel was designed by James Gibbs, in 1721-4, and cost £7,000, and it was in it that the second Duke of Portland was married to Lady Margaret Harley, daughter of the Earl of Oxford by his wife, Lady Henrietta Cavendish, heiress of the Duke of Newcastle, with whose combined families all this district is indissolubly connected.

Vere Street has been in the past the residence of two very different characters, for here once lived, for no fewer than forty years, the famous sculptor, Rysbrack; and here died, at No. 1, in 1881, Sothorn, the actor, whose impersonation of Lord Dundreary was the delight of the period, and will last while theatrical history is remembered.

Farther west, under No. 157, was Golden Horse Yard (Tallis spells the second word Horn in his elevation, but Horse in his Directory), and then Marylebone Lane, with the interesting architectural façade at its corner. In earlier days when this was all fields, Marylebone Lane was the foot-way across them to Marylebone Park. In it was the Court House, and because, in 1724, a mass of skeletons was unearthed here, it has been supposed that this marked the site of old Tyburn Church. And this brings us to Stratford Place where the construction of the Adams, now rebuilt on the old lines, is indicated by Tallis. I have only space to note that it dates from about 1775, and that the Earl of Aldeborough lived for many years in Stratford House (now Lord Derby's); that Cosway lived at the south-west corner, and that a pillar set up in the middle of the courtyard by General Strobe was taken down about the year 1805.

E. BERESFORD CHANCELLOR.



A PLAN OF THIS PART OF OXFORD STREET.



## Recent Books.

### English Household Life.



A COTTAGE AT FRENTHAM, SURREY.

**Old English Household Life.** By GERTRUDE JEKYLL. 234 pp., 277 illustrations. Batsford. 21s.

Old things appeal to us in several ways. It may be by their antiquity, as products of a bygone age—that is sentiment, and is what chiefly appeals to the popular taste. Others captivate by their curious qualities or rarity—these are factors which attract the mere collector. A more substantial claim upon our consideration is in their inherent qualities, which appeal to the imagination, to the ear, or to the eye, but which can only be fully appreciated by educated taste. Such appreciation is the keynote of Miss Jekyll's latest book, which records by description and illustration the surroundings of our predecessors, and especially those pertaining to farmhouse and cottage life, which, after all, was more representative of actual life in England than that of the squire or of the peer. These seventeen chapters discourse upon the houses humble folk lived in; the clothes they wore; the places where they worked and went; the things they used and the things they did.

The picturesqueness of the cottages illustrated must appeal to every eye, but all of them have more solid qualities than those acquired by lapse of time and exposure to weather. Amongst these are good proportion—that rarest of all architectural qualities; good roofs and chimneys, and (another rare feature) good fenestration—in none of them is there an ill-proportioned or ill-placed window. These things are not costly luxuries. They exist, also, in some modern cottages, where architects have secured all of them, and yet maintained the strictest economy. On the other hand, pretentious buildings arise daily, which are entirely lacking in all of them.

The illustrations of domestic implements have considerable educational value if, instead of receiving a cursory glance, they are closely examined and their details analysed. The brand tongs, Fig. 7, show how the fertile invention of the smith introduced variety of design and detail into the same implement. Curve, knob, and chamfer are the chief factors employed, together with an appreciation of proportion which all exhibit. Figs. 68 and 69 show two handles, one of an oven-peel in iron, the other of a warming-pan in wood. Both have long handles, designed to spare the hand from heat; they are utterly different, yet each has fine quality of line.

Except a few smiths and a few wheelwrights still with us, the village craftsman is extinct. These records of his arts should serve to remind us of the beauty that may be incorporated in trivial things of daily use and, it may be, help us to regain the spirit of such work and the unassuming qualities of its design.

NATHANIEL LLOYD.

### Thomas Chippendale.

**Thomas Chippendale: A Study of his Life, Work, and Influence.** By OLIVER BRACKETT. Hodder and Stoughton. £2 2s. net.

To have written the life of Thomas Chippendale, and written it so readably, is a notable achievement, for he is the sort of subject who does not go comfortably into a "life." It is, indeed, difficult to call up the personality of a man when "no records have been found from which it would be possible to imagine his appearance, or manners, or personal character." The events of his career as here set forth are colourless: they amount to little more than a record of births, marriages, changes of address, the date of his more important commissions, ending with his death at sixty-one years old. Something may yet be added to this kind of information if, as investigators appear to believe, it is really worth establishing whether he was born in Yorkshire or Worcestershire. When he had settled down in St. Martin's Lane, he had for neighbour a cabinet-maker named Cobb, who "always appeared in full dress of the most superb and costly kind, in which state he would strut through his workshop giving orders to his men." Through that one foible, preserved for us by J. T. Smith,



BRAND TONGS.

For picking up a fragment of live wood or peat for lighting a pipe or rushlight. One handle has usually a curled end for hanging up. The projecting stud is a tobacco stopper.

we know more of Cobb as a man than we are ever likely to discover about Chippendale. But Mr. Brackett has critically examined the preface to the "Director," and on it has based an estimate of his character—"he was probably egotistical, selfish, ambitious, and possibly pugnacious." Perhaps it is unfair to take this bombastic advertisement too seriously: it was not the way of eighteenth-century cabinet-makers to acknowledge the help they had received from their workmen, or name the designers from whom they had received inspiration. The impression that he was a pushing man of business is, however, confirmed by the correspondence with Sir Edward Knatchbull, and Chippendale's proceedings in the matter of Teresa Cornely's bankruptcy, proceedings perilously near to sharp practice. But we are not primarily concerned with his character: Mr. Brackett would have us decide "whether he is worthy to be ranked as a master whose work belongs to all time, or whether he was merely the creature of his own age, or even nothing more than a successful tradesman." His biographer tells us that Chippendale's fame rests on the publication of his famous trade catalogue, "The Gentleman and Cabinet-maker's Director." If these designs were all there could be little doubt about the verdict. A large proportion are pilfered, with trifling modifications, from French pattern books; the ghost of Meisssonier is on almost every page. They are what Mr. Brackett claims—the most comprehensive collection hitherto published by an Englishman, "a valuable document in connection with the domestic history of England in the eighteenth century." But it should be said with emphasis that they are not the productions of a truly original or creative mind; compared with the best work of the great Frenchmen—Bérain, Lepautre, Marot, and Meisssonier—they sink into insignificance. By his more unbalanced designs in the Gothic and Chinese styles Chippendale, says Mr. Brackett, "did more than anyone to corrupt the artistic sense of the people." For the Chinese we could forgive him. "It was an attempt, feeble, perhaps, and misguided, of the romantic spirit to blossom in an arid and unsympathetic soil." But what shall we say of the Gothic? Mr. Brackett tells us, and, deserting the customary caution of a reviewer, I will say that the indictment has never been better put:—

The cultured amateurs and ignorant craftsmen who tampered with this great conception belonged to the same race as the men who raised the Gothic buildings of England. On every side stood churches and abbeys speaking a language which, it might be thought, none but the deaf could fail to hear. Yet they seemed lost to the meaning and greatness of the work which in their feeble fashion they vainly tried to imitate or adapt. The faith which built the Gothic cathedrals, the depth of their mystery, the subtlety of their symbolism, the rudeness of their grotesques, the vigour of their carvings, seem to have made no impression on these shallow pedants, who saw the form but missed the spirit. If they had felt these things, they might have learnt that Gothic art is incapable of reproduction.

From this condemnation of the "Director" plates many designs, showing an appreciation of line and a happy invention in ornament, must be excepted. The suggestion that Mathias Daryl was their true inventor is refuted by Chippendale's original drawings in the Metropolitan Museum and at South Kensington. Such as they are, Chippendale conceived them, "my pencil, but faintly copying out images that my fancy suggested."

But if Daryl, Batty Langley, or even Halfpenny might have made the book, theirs is not the furniture at Harewood, Nostell, Corsham, Hagley, and Langley Park, all duly authenticated by bills or known to have been made by Chippendale's firm. This is his true claim to remembrance; this gives him his high place



THE ENTRANCE, HALL'S ALMSHOUSES,  
BRADFORD-ON-AVON.

From "English Household Life."

remarked that Chippendale was no devotee of mahogany, but made free use of lacquer and gilding, we may shortly expect to find most things in that manner within the period attributed to him. "Fame," says our author, "sometimes puts a man on a pedestal and leaves him there until he becomes a tradition, but a time arrives when reason demands that his right to this position should be investigated." Here the investigation has been very thoroughly carried out, and a new pedestal raised upon sound sense provided for the idol. It matters not: soon he will be set up again in his old place. And if Chippendale had foreseen this strange apotheosis, the total lack of humour betrayed in his preface suggests he would have taken it as no more than his due. It were pleasanter to fancy him shaking his head.

RALPH EDWARDS.

### Pre-Norman Architecture in England.

**The Arts in Early England. Vol. II. Anglo-Saxon Architecture.** New Edition. By G. BALDWIN BROWN. 8½ in. x 6 in., 508 pp. John Murray. 30s. net.

The first edition of 1903 has been recast in historical form and much enlarged to include discoveries during the last quarter of a century—240 churches are now catalogued as against 182; therefore it now forms a remarkably complete and interesting survey of the buildings of the five centuries anterior to the Conquest. The persevering integrity of Professor Baldwin's investigation, his clearness of statement, and the fulness of his knowledge are manifest in every part of this book. Former judgments are revised, technical details are weighed and illustrated in a manner that compels agreement, and the book is pervaded with a courteous treatment of the conclusions and assistance of other investigators, English and foreign, that at once removes intelligent archæology from the field that humorists have sometimes found in it for their enjoyment in the mutually positive contradictions of professors. There is, however, one characteristic point, with which all must sympathize, against a demand from the British Treasury for payment for permission to re-draw to "his own scale" a plan in the Essex Report of the



Royal Commission; "the request was withdrawn, for one does not fee one's own Government for what is everywhere else accorded with the utmost freedom and courtesy." Illustration, a prime necessity in any book on the arts, is supplied by means of 210 sketches and plans; among these are only six photographic plates. The great majority are charming pen sketches, admirable for clearness and artistic simplicity, for which we gather from a sentence, too modestly hidden in the preface, "the writer specially thanks his wife, who has again taken pen in hand." Such a note as this can only record the high value of a classical contribution to British archaeology written with a wealth of knowledge, supported by stimulating allusions to the continental connections of Anglo-Saxon art, and justly appraising the great interiors of the tentative building art of a period which Professor Baldwin Brown has shown us in his other works had advanced in the other arts and crafts to a beauty and perfection of workmanship which its builders but vainly attempted.

### Pre-Gothic Church Architecture in France.

**The Romance Churches of France.** By OLIVER E. BODINGTON. 8½ in. × 5½ in., 262 pp. Grant Richards. 18s. net.

Mr. Bodington is an enthusiastic student of the ecclesiastical architecture of France in the twelfth century, for which he justifies the designation of "Romance" as the true equivalent of the French *roman*, but to be carefully distinguished from *romain*. This architecture is something grafted on Roman models, but infused with a new poetic and artistic spirit. As against our English generalization of Conquest architecture as Norman he discerns in France at least six different schools of pre-Gothic architecture, viz., the Norman, Auvergnat, Burgundian, Poitevin, Provençal, and Perigourdin; this leads to the appropriation of St. John's Chapel in the Tower of London to the Auvergnat style, and the portals of St. John's Chapel at Glastonbury to the Burgundian. The structural type is, as usual, related to the Roman basilica, and Choisy is followed in his interesting claim for Persian influence flowing westward in a dual stream north and south of the Caspian, via Scandinavia and Byzantium, carrying details to the Norsemen and domes to the Mediterranean shores.

The original intention to paint the whole of the interior of a church in order that it may become a Bible of illustrations, followed by the development of sculptural decorations, is lightly sketched, but strongly insisted upon, and the relation of the iconoclastic struggle to this subject is dealt with interestingly. The author's use of occasional historical references to vary his descriptions of buildings generally is refreshing to the reader.

The book is mainly a detailed account of the principal twelfth-century monuments of France, and thus describes many favourites of the travelled draughtsmen of the last generation: Le Puy, Vizelay, Poitiers, Angoulême, St. Gilles, Arles, Aix, Moissac, and Toulouse recall fields that were once explored for new phases of mediæval adventure in design. Of most of these the author gives photographic illustrations, which, as he claims without vanity, "are somewhat above the average of amateur productions of the kind," but are unfortunately reproduced on too small a scale to do justice either to their purpose as illustrating the text or as views. Effective use of the plates is difficult, owing to the absence of proper reference.

The interest of the subject is great, and the author's first-hand acquaintance, through long residence in France, with the objects of his admiring study, kindles our envy. The reader who is not inclined to ask for more evidence of his thesis of the Romance than is proffered will not be disappointed with this interesting series of sketches.

### Sir John Soane.

**Masters of Architecture: Sir John Soane.** By H. J. BIRNSTINGL. With 35 illustrations from photographs by F. R. Yerbury. London: Ernest Benn, Ltd.

The latest of the series of monographs on masters of architecture treats of Sir John Soane. Mr. H. J. Birnstingl has been entrusted with the task of writing of him and his work, and he has done it very well. Mr. Birnstingl shows us Soane as the link between the last of the Palladian school and the later classic revivalists; following Chambers, he lived to see Smirke and Decimus Burton at one with him in rejecting the Renaissance for the earlier classic tradition. He lived long enough to see the first beginnings of the Gothic revival by Pugin in 1836.

There is the peculiar interest in Soane of a strong individuality imbued with the ancient faith, assured of its efficiency for his own day, and yet influenced by, and interpreting, the spirit of his time.

It is interesting to read of Soane's development; articulated to George Dance, R.A., he won the Royal Academy gold medal, and was thus enabled to study in Rome for three years. It seems that he deliberately ruled Greece out of his travels, deeming it wiser to concentrate his energy on mastering the architecture of ancient Rome. Is it not possible that he was fascinated by the arch and the dome?

Soane returned to England to begin private practice with domestic architecture on the grand scale, with but meagre results. His great work is the Bank of England, as it was till the last few months of the present year. He succeeded Sir Robert Taylor in 1788, and worked continuously on this group of buildings for nearly forty-five years.

Everyone knows Soane's screen surrounding the Bank, not so many the work that he did within those walls. His work is described by a contemporary quoted by Farington "as affected and contemptible," a description interesting only as a sidelight upon art criticism of a hundred years ago. To-day we are only too glad that in rebuilding the Bank the screen walls are to be retained, and we deplore the destruction of the remarkable buildings within those walls built from his designs. For Soane's undoubted influence on the development of the classic architecture of his day was the originality and freshness that he brought to interior design. He had a sense for structure and form in the planning and interior decoration of his buildings possessed by none of his contemporaries, and we can ill afford to lose examples of it.

Unfortunately, there is very little of Soane's work now left; beyond the Bank, which in itself was a collection of buildings, he did nothing of the first importance.

The illustrations are from excellent photographs, numerous and well chosen. It is probable that as much could be learned from reproductions of some of his many imaginative designs, and while we are thankful for his accomplished works, we are left to regret that his opportunities were so limited.

W. CURTIS GREEN.

